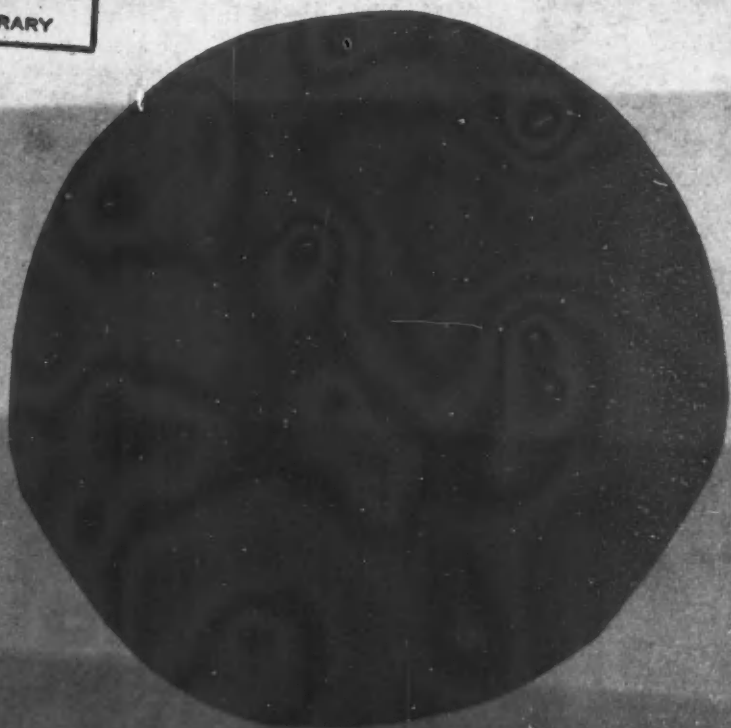


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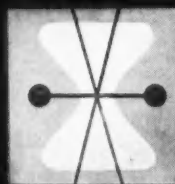
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ART

LOUISE BALLARD

SAN FRANCISCO

Summer heat, the enemy of art activities in most U.S. cities, creates no slack period in salubrious California and the art galleries and museums are busy month in and month out. August in San Francisco offers almost as much in art fare as does January or March.

There is great variety of material to be seen, the most important, undoubtedly, being the Kandinsky exhibition at the San Francisco Museum of Art. Arranged chronologically, the first picture in the show is dated 1900, four years after Kandinsky went to Munich to begin the serious study of art. The early pieces reveal his interest in the Impressionists and his admiration for the Fauves. It is worth noting that his color is bold and brilliant even in his Impressionistic works and seen at a little distance they give an astonishingly strong impression of space and solid form. His Fauve experiments are more abstract than those of Matisse, Vlaminck, Derain, et. al. Kandinsky wrote in his notebook on seeing Monet's *Haystack*,

"But I had the impression that here painting itself comes to the foreground; I wondered if it would not be possible to go further in this direction. From then on I looked at the art of ikons with different eyes; it meant that I had 'got eyes' for the abstract in art."

He had both eyes and the courage to strike out in a new direction different from that of the Fauves and the Cubists, and this exhibition includes a little watercolor of great historical importance. This inspired little doodle, done in 1910, has the distinction of being the first (if we discount Malevitch's claims to priority) purely abstract painting. Immediately there follows the great period of big, dramatic compositions where sonorous colors and sinuous lines create forms in shifting equilibrium. Typical of this style are *Light Form*, 1913, and *In Grey*, 1914. These canvases with their extremely complex relationships in depth and the various speeds with which the shapes seem to move (from darting lines to slow-moving blobs with foggy edges) are more exciting to me than the later clear-cut geometrical compositions which seem less emotional (and of course, less spontaneous) because of their precision and two-dimensional limitations.

It is true that Kandinsky is versatile. He does such explosive things as *Yellow Surrounding*, in 1924, such fragile things as *Delicate Joy* 1927, such skillful things as *Light and Heavy* 1929 and such poetic things as *Far Away*, 1930. Yet with all his variety there is a coldness in all of these as compared with the early works.

However, this trend toward a more orderly, geometric non-objectivity seems proper and inevitable as an expression of the personability of this intellectual man. Though he speaks of "inner necessity" as the determining factor in the creation of art and is highly subjective in his attribution of emotional qualities to colors, his emphasis is not on spontaneity and intuition but on composition and construction.

Kandinsky wrote in 1910 of three sources of inspiration:

"1) A direct impression of nature, expressed in purely pictorial form. This I call an 'Impression.'

2) A largely unconscious, spontaneous expression of inner character, non material nature. This I call an 'Improvisation.'

3) An expression of slowly formed inner feeling, tested and worked over repeatedly, almost pedantically. This I call a 'Composition.' Reason, Consciousness, Purpose play and overwhelming part. But of calculation nothing appears: only feeling . . .

I should like to remark finally that, in my opinion, we are fast

approaching a time of reasoned and conscious composition, in which the painter will be proud to declare his work constructional—this in contrast to the claim of the impressionists that they could explain nothing, that their art came by inspiration. We have before us an age of conscious creation, and this new spirit in painting is going hand and hand with thought towards an epoch of great spirituality."

Unfortunately, I cannot say that I think the bit about going hand and hand with thought is borne out by the developments in modern art subsequent to 1910—or let us say by those subsequent to 1918.

Also at the San Francisco Museum is the exhibition, **Walter Gropius, Architect and Teacher**. Gropius, long Director of the Bauhaus, (which included Kandinsky, Klee, Feininger, Moholy-Nagy in its faculty) is certainly one of the great leaders and teachers of the modern movement both in Europe and here in America. The photographic exhibition is well-arranged and shows the public buildings, industrial buildings, domestic buildings and examples of city planning designed by Gropius.

Another interesting exhibition in this museum is **Printing for Commerce**, examples of excellent typographical and advertising design. (continued on page 37)

BOOKS

BYRON PUMPHREY

IMPRESSIONS RESPECTING NEW ORLEANS. DIARY & SKETCHES, 1818-20. By Henry Boneval Latrobe. Edited, with an Introduction & Notes by Samuel Wilson, Jr. Columbia University Press. \$8.75.—This is a handsomely printed and illustrated book, a very nice memento of Latrobe, who is regarded as the founder of the professional practice of architecture in the United States. Except for the short introduction and a few essential notes by the editor, a New Orleans architect and lecturer in Louisiana Architectural History at Tulane University, Latrobe is allowed to speak for himself.

It is a book that should be as interesting to the general reader as to the architect, for Latrobe's interest centers chiefly upon religious, philosophical, and social questions, and he is constantly engaged in puzzling out the queer antics of people as he brings to bear upon them the searching brilliance of a mind that is obviously used to doing its own thinking.

He is astonished by the rigorous despotism which religious opinions exercise even over cultivated minds, is estranged by the way "we Christians have cut so many throats, reciprocally, about doctrines & prayers & creeds," and quotes Swift on the propensity of nations "to ascertain by bloody wars, and expenditure of millions, whether 'it is better to kiss a post or throw it into a fire; whether it is a vice or virtue to whistle.'" Such are his reflections as he witnesses the impact of diverse cultures upon each other. With all the interest of a modern anthropologist he wonders "how far the intermarriage of Americans with French girls will produce a less rigid observance of the gloom of an English Sunday."

At a New Orleans ball on Washington's birthday, his pleasure in seeing the brilliant assemblage of beautiful faces and forms is marred because he fancies "I saw a cowskin in every pretty hand." Prior to this passage in his journal, he has described the cruel lashings inflicted upon their slaves by women.

Latrobe was a remarkably acute observer of human behavior and cultural patterns. The life of New Orleans during this period is described and weighed with the objectivity of a sensitive and rational mind.

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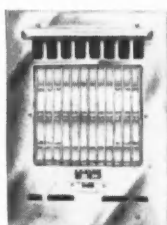
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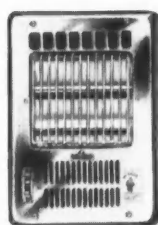
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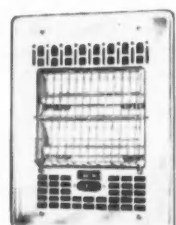
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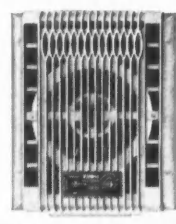
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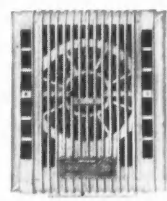
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DESCRIPTION OF THE MANUSCRIPT EDITIONS IN FACSIMILE. By Elmer Belt. The Ward Ritchie Press.—In his account of the da Vinci manuscripts, Dr. Belt pays a fine tribute to those into whose hands Leonardo's invaluable notebooks happened to fall, stating that "their amazing course through history forms a beautiful story of man's unselfish desire to preserve things of value for his successors." This is homage that we might equally accord to Dr. Belt himself. The Elmer Belt Library of Vinciana in Los Angeles houses the facsimiles of Leonardo's notebooks, complete in all editions. With the exception of two notebooks, all of da Vinci's manuscripts have survived. In this volume Dr. Belt has handed over the key, as it were, of his library to those who wish to study the Italian Renaissance through the personality of one of its most luminous figures. **TWENTIETH CENTURY PAINTING: 1900-1950.** By Hugo Munsterberg. Philosophical Library. \$15.00.—"Adequate" is the word that best sums up this treatment of twentieth century painting. One cannot escape the impression that the author, an associate professor of Fine Arts at Michigan State College, has carefully weighed the comments of all the authorities and then cautiously taken the consensus of opinion as a basis for his own judgment. Nowhere is there evidence of any direct, immediate experience of art on the part of the author. It is all very carefully filtered through the reactions of others. The limitations of this eminently sound academic approach are exposed when the author attempts to grapple with the meaning of symbols. The authorities, you see, are pretty hazy on this point. Mr. Munsterberg attempts to solve his difficulty by intoning such words as "magic" and "force."

THE HUMANITIES. Louise Dudley and Austin Faricy. McGraw-Hill Book Company, Inc.—This book is used as a text at Stephens College as a basis for appreciation of painting, sculpture, architecture, literature, and music. According to the authors: "It should be a key whereby the teacher can open doors through which the student will see new fields to be explored, new waters to be crossed, and new mountains to be climbed." Well, I got awfully tired, I can tell you.

ALCOA: AN AMERICAN ENTERPRISE. By Charles C. Carr. Rinehart & Company, Inc. \$3.50.—This is the history of the Aluminum Company of America as related by the man who was for 15 years its public relations director. An interesting story of American business enterprise and one that certainly demonstrates that Mr. Carr knew his job.

CINEMA

ROBERT JOSEPH

The best antidote to the motion picture industry's concern about decreasing audiences and an increase in the number of theaters which are being closed, is a re-study and revaluation of the motion picture form itself. An encouraging number of producers are getting away—and rather sharply—from the fade-out kiss against the sunset, from the overworked romantic angle, and from the well-worn groove of film plots which has bitten so deep into motion picture entertainment. This season offers an astonishing and a healthy number of entertainment features which are a salutary change from the obvious and the trite. Dimensions, stars and shrieking color do not a motion picture make, despite the persuasive advertising which one often sees in the newspapers. Ideas and originality, however, can be a saving grace, and there are several new motion pictures which offer new experiments in film writing and directing.

The first of these is "The Thief," a picture starring Ray Milland.

a Harry M. Popkin production, directed by Russell Rouse and produced by Clarence Greene. These three men form the team which also produced "The Well," one of last year's outstanding motion pictures. The originality of "The Thief" rests in the complete absence of dialogue. There is not a single spoken word, and the only human voice one does hear is that of Ray Milland's who emits a cry of anguish in one of the dramatic scenes of the picture.

There have been silent pictures, of course, but none since the advent of sound which eliminates human speech. "The Thief" has all of the background sounds of daily life—traffic noises, telephone ringing, footsteps, door knocks, etc. . . . —but the sound effects serve to underscore the drama of silence. Rouse and Greene, to whom this original notion occurred over a year ago while they were filming "The Well," wrote a screenplay which carries a plot without any necessity for speech. By the time the filmgoer has seen the final fadeout of the picture he will be able to tell the story of the lives of all the principals in the film, he will be able to conjecture their mode of speech, and even what they would say under given circumstances. The ancient saying that silence is more eloquent than speech becomes abundantly true in "The Thief."

Stanley Kramer is one of Hollywood's leading exponents of film experimentation, and his newest venture, "Fourposter," starring Rex Harrison and Lilli Palmer, directed by Irving Reis is another picture of the same genre. "Fourposter" consists of a single set, and paralleling the Broadway stageplay, within the confines of an oversized fourposter bed. Kramer has ingeniously supplemented the restrictive confines of the set, however, by showing the passage of time—the story recounts the harried and yet blissful wedded life of a married couple—through the use of animated cartoon sequences. The "interscenes" as they are called, reflect changing styles and modes and offer the audience a welcome relief from concentration on one set. Under ordinary circumstances "Fourposter" is hardly a picture which fits into any of the pre-conceived patterns which assertedly insure box office success. If, as Kramer and other film producers believe, audiences are looking for something which they cannot get on their TV screens at home for free, then originality and novelty on commercial screens must be the answer.

Three-dimensional effects on the screen have been a long-term dream of industry leaders as a means of attracting fresh audiences and holding the interest of old ones. The motion picture public, it is generally assumed, seeks after visual novelty. Both the introduction of sound and later the perfection of color processes were importantly instrumental in keeping the screen alive and vital. There have been three-dimensional experiments before. Twenty years ago a three minute short was distributed in a small number of theaters as a novelty. The audience was supplied with special color glasses—one red, one green—in order to experience the illusion of depth. Now twenty years later Arch Oboler has produced a full feature-length three-dimensional film, "Bwana Devil," an African background adventure story. Members of the audience still have to wear special polarized glasses, but this would seem to be a small concession to the excitement of having wild jungle beasts leaping at you from the screen.

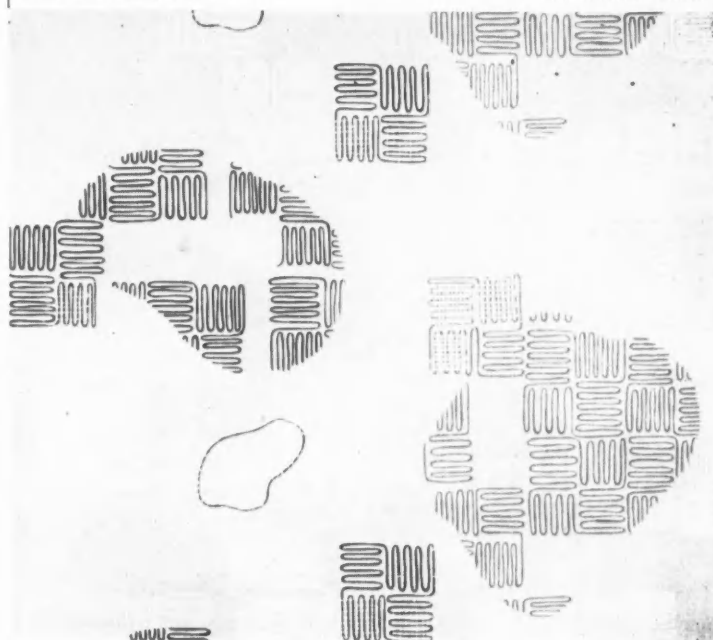
In point of fact, however, Oboler has not concentrated on this shock approach. Twenty years ago a fire-truck raced out of the screen and figuratively crunched its way through the theater to the upstairs gallery. The screams of delight were, of course, music to the ears of the exhibitor. The first French films in the nineties similarly shocked audiences with clips of the Marseilles express roaring into the Gare du Nord in Paris. Oboler has made it clear he is not going to strive for gazelles and zebras stomping his audiences at every showing. The story of "Bwana Devil" will be able

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to sustain itself without shock, and should, according to the writer-director-producer, stand up by itself even without the three dimensional effect.

Looking backward and yet looking forward are two further pictures which offer the public novelty if not originality. The first of these is "Monster from Beneath the Sea," directed by Eugene Lourie, one of Hollywood's most talented production designers who has finally reached film direction. When "The Lost World" first played at the Astor Theater in New York in 1925 (it ran for two years,) it created an immediate sensation. This throwback to the age of dinosaurs captivated audiences. "Monster from Beneath the Sea" takes up where "The Lost World" ended, with one of these creatures, a rhedosaurus of prehistoric vintage, loosed from an arctic icecap by atomic blasts in Baffin Bay, invading New York City's Wall Street. Another "return" is a re-make of one of the screen's historic novelties, "The Jazz Singer," the screen's first sound picture.

MUSIC

PETER YATES

A SCHOENBERG RETROSPECTIVE

Four Programs from the Music of Arnold Schoenberg, presented by Evenings on the Roof

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For that we like, love you.

We're for it; we could love you
Like anything, not that, if love
Were like—if for that
Could anything: it, not you, we love not.

Anything, we're for it: you like it if that
We love not like that.
If anything could, you were for it; we
Could love you for that.

Not anything like it! We were, if anything.
That you love we could like it,
If for anything, that you like, love, love.

If the four retrospective programs of Schoenberg's music which Evenings on the Roof presents this autumn of 1952 will help some few listeners pass over the gap from uncomprehending resistance to delighted and aware acceptance, our work will have been well done.

To get the most out of these programs it is better to think of the several compositions not in their program order but in the order of their composition. With Schoenberg every piece takes its place in an expanding and contracting process; each is related to what comes directly before or after. Expanding and contracting, because the composer's tendency was to begin each phase of growth by working in a small form or with a lighter texture, develop it fully

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on a large scale with far-flung complication, then carry it to a final maturity or purification of style by elimination of all but the most concentrated means. I believe that Schoenberg's term of slightly more than fifty creative years includes five such phases of growth, of which only the first is not represented in these programs. The first and second of these phases overlap and so do the third, fourth, and fifth. Of these the second and third phases are historically the most significant, and the greater part of our selections comes from them. For the fourth period there is the last of the quartets, and for the fifth *The Ode to Napoleon*.

Here are the fifteen compositions of our retrospective series arranged in order of composition:

Second Quartet, opus 10 (1907-8)

The Book of the Hanging Gardens,
opus 15, (1907-8)

Three Piano Pieces, opus 11 (1909)

Six Little Piano Pieces, opus 19, (1911)

Herzgewachse, opus 20, (1911)

Pierrot Lunaire, opus 21, (1912)

Five Piano Pieces, opus 23, (1921)

Serenade, opus 24, (1923)

Wind Quintet, opus 26, (1924)

The Lover's Wish, opus 27:4 (1926)

Satire: The New Classicism, opus 28:3
(1926)

Suite, opus 29, (1927)

Three Songs (1932)

Fourth Quartet, opus 37, (1936)

Ode to Napoleon, opus 41 (1942)

Observe in the first place the gap in dates between the end of the first column and the start of the second, with no corresponding gap in opus numbers. *Pierrot Lunaire* sums up the first half of Schoenberg's life and works; it concludes the second phase of his development, the slow withdrawal from post-romantic excesses. He did not withdraw deliberately and all at once but slowly and almost with reluctance. The same year (1912) saw the first performances of *Pierrot Lunaire* and of the immense romantic song-cycle (begun 1901, completed 1911) *Gurre-Lieder*, with its Mahlerian concourse of soloists, orchestras, choruses, two full hours of complex sound running the gamut from *Tristan und Isolde* to *sprechstimme*. And in 1913 there was still, in the manner of the Strauss frenetic opera, *Die Gluckliche Hand*. Then the war intervened; but even more than the war, a crisis of internal meditation, that laboratory experience which occurred between the middle and late periods of Beethoven and earlier for Stravinsky, after *The Rite of Spring*, between the conception (1912) and the completion (1923) of *The Wedding*. Such intervals of profound deliberation are the agonizing gift of nature to her favorite creative minds.

Our retrospective chronology begins with the first work in which Schoenberg moved away from the heavy apparatus of symphonic Beethoven, Wagner and Liszt, the dense workmanship of Brahms, which compounded make up his *First Quartet*. The two opening movements of the *Second Quartet* reveal a fresh style, translucent, purged of notes, but still tentative. The interjection of voice in the two latter movements suggests Mahler, but the idiom of sound, suddenly sure of its new purpose, enters in the last movement that freedom from tonality (in that sense correctly named *atonality*) which is to become the distinction of twentieth century music. Atonality liberates the full scale of twelve chromatic tones from the restrictions imposed upon chromatic writing by the tonality of a scale of seven tones with subordinate accidentals. The result of such license can be anarchy (the elimination of rule). Schoenberg understood the danger and entered, as he must have thought, very cautiously into the exploration of such possibilities, when he was composing the *Three Piano Pieces*, opus 11, and the song-cycle *The Book of the Hanging Gardens*.

He reduced his means to an extravagant simplicity: tiny intervallic themes, springing like insects through minute variations; brief, epigrammatic or lyrical movements in which every tone and interval makes its contribution; reduction of the instrumental means to one or a few solo instruments, exposing, as in *Herzgewachse*, the unique qualities of individual sound relationships. The focal

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point of this experience is the set of *Six Little Piano Pieces*, opus 19, six minutes of piano solo that have been heard creatively around the world. The last of these, scarcely a page long, was written upon returning from the grave of Mahler. After a century of titanic funeral marches this is music of a new emotional reticence, a new era. At last came *Pierrot Lunaire*.

Pierrot Lunaire is now widely regarded among the half-way admirers of Schoenberg as his chief masterpiece, and thereafter is dismissed by many of them as a neurotic betrayal of human dignity. Schoenberg himself thought of it as in Italian style, transparent and sparkling, though his recorded performance of it sounds almost desperately Wagnerian. The music is all genuinely humorous, serious fun, wit at the most intense. If you doubt this, listen to it as if it were Italian opera, where the murders are all blague. Then try the words again, the wit, irony, sentiment, sadness, rage of *Luny Peter*, like *Lear's Fool* or *Yeats's Crazy Jane*. The songs are the *commedia dell'arte* of a moon world, and in the last song heart and mind are reconciled.

Then there is the gap of the First World War. If *Pierrot* were only neurotic, his prophecy would have been then justified. During this interval Schoenberg was seeking, perhaps subconsciously but with awareness of the need for discipline, some method of governing the newly liberated creative realm of twelve anarchic tones. At the end of the war he welcomed peace and a new chance for art by founding immediately, in November 1918, the Society for Private Musical Performances, "to give musicians and music-lovers a real and exact knowledge of modern music, free from the corrupting influence of publicity, with newspaper critics barred from attendance, applause and hissing forbidden, and members pledged to give no public report of what happened at the concerts." Towards the end of this short concert-giving experiment he resumed the steady work of creative composition which was to end only with his death.

"The Method of Composing with Twelve Tones," as Schoenberg always spoke of it, came out of the writing of the *Five Piano Pieces*, opus 23, and the *Serenade*, opus 24, in the same way that what is called atonality came out of the writing of the *Second Quartet*. Schoenberg was attempting to recapture the classical control which had been lost during the reign of tonally directed and later tonally directionless chromaticism. I do not intend to describe the twelve-tone method yet again. As Schoenberg has pointed out, it was originally six-plus-six and added rules as it went along. When the rule had been definitively stated and expounded in three great pieces of chamber music, the *Serenade*, the *Wind Quintet*, and the *Third Quartet*, the time came to outgrow it, and Schoenberg did so without hesitation.

The first purpose of the rule had been to establish a new compositional relationship of the twelve tones in the octave by eliminating the confusion of false references to seven-tone-scale tonality. Partly for this reason, to break up the traditional adherence of tones within the octave, he used an increased proportion of intervals enlarged beyond the octave. These extreme leaps in the melody disconcert listeners, as in a way they are intended to; after the ear has incorporated these enlarged intervals, the listener may be again aware that Schoenberg remains, as he has been from the start, a complete melodist. When the composer was satisfied that he had mastered these new compositional controls, he went on to include what had been removed, to enlarge the scope of writing with the twelve tones so that it could also include tonality. Berg and Bartok also demonstrate this. It is no more odd than the inclusion of the five-tone, so-called Chinese scale or the modulating hexachord of the XV and XVI centuries in classical seven-tone-scale tonality. The exclusion had been merely a useful temporary process.

The *Serenade* and its companion-piece the *Suite* for seven instruments are for me two of the supreme realizations of an exalted humor in music. The first bubbles with the delicious rippling of the mandolin; it is full of jazz, not European jazz but jazz as we understand it; every movement dances with itself, across its own off-beat rhythmic reflection. The humor of the *Suite* is more formidable, like Bach's *Musical Offering*; but listen to the first three of the variations, the chordal reduction of theme with which Beethoven begins his *Diabelli Variations*, then arpeggiated like St. Anthony-Haydn-Brahms, then by a great leap of imagination every instrument vanishing to the outermost extremes of sound. One may call that third variation Schoenberg's self-portrait.

The *Fourth Quartet* emerges from the sound-world of this variation by way of the strict formal control, the eclectic classical movements of the *Third Quartet*. Bach and Beethoven also, at their most mature, revive archaic movement forms, *Ricercar*, *Cavatina*, "... in the Lydian mode." These two last quartets and the still later *String Trio* sit with the last quartets of Beethoven and Schubert, the quintets of Mozart, as the Supreme Court of absolute music, over which presides the genius of Bach.

You will hear, besides, a small chorus, *The Lover's Wish*, to words from *The Chinese Flute* by Hans Bethge and a *Satire: The New Classicism*, for which the composer wrote the words. The text is what we would call a "ribbing" of neo-classicism, with in its complete form an *Appendix*, containing, "1. A citation and two variations on it. 2. A canon for string quartet. 3. Sanctification of canon (for Bernard Shaw's 70th birthday)." Shaw was not among those English music critics who disregarded Schoenberg. Of the *Ode to Napoleon* I need say only that it is an occasional piece, using Byron's coarse way with Napoleon to express Schoenberg's feelings about Hitler; but the music is more revealing than the words. The conclusion is an apotheosis of George Washington.

Schoenberg is a supreme composer in the German tradition, uniting the long melodic line of Schubert with the contrapuntal nicety of Brahms, the polyphonic elaboration of Bach with the rhythmic concentration of Mozart, the multidimensional structure of Beethoven with the tone-searching slightness of Schumann and Debussy. His use of figurative embellishment, declamation, and speaking inflection of rhythm revives that late Renaissance new music which culminated in Monteverdi. It is because of this reference to tradition and not in spite of it that his art is difficult. The morbid lyrical play of his emotions resembles that of the German lied; but beneath is a great humor, breaking through, stretching upwards and branching outwards through his intense sensibility, the passion of his spirit, to religious proclamation. The message of his art, from first to last, is love.

There could be no finer testimonial than that so many Los Angeles musicians, in the year after Schoenberg's death, have come together to perform his music.



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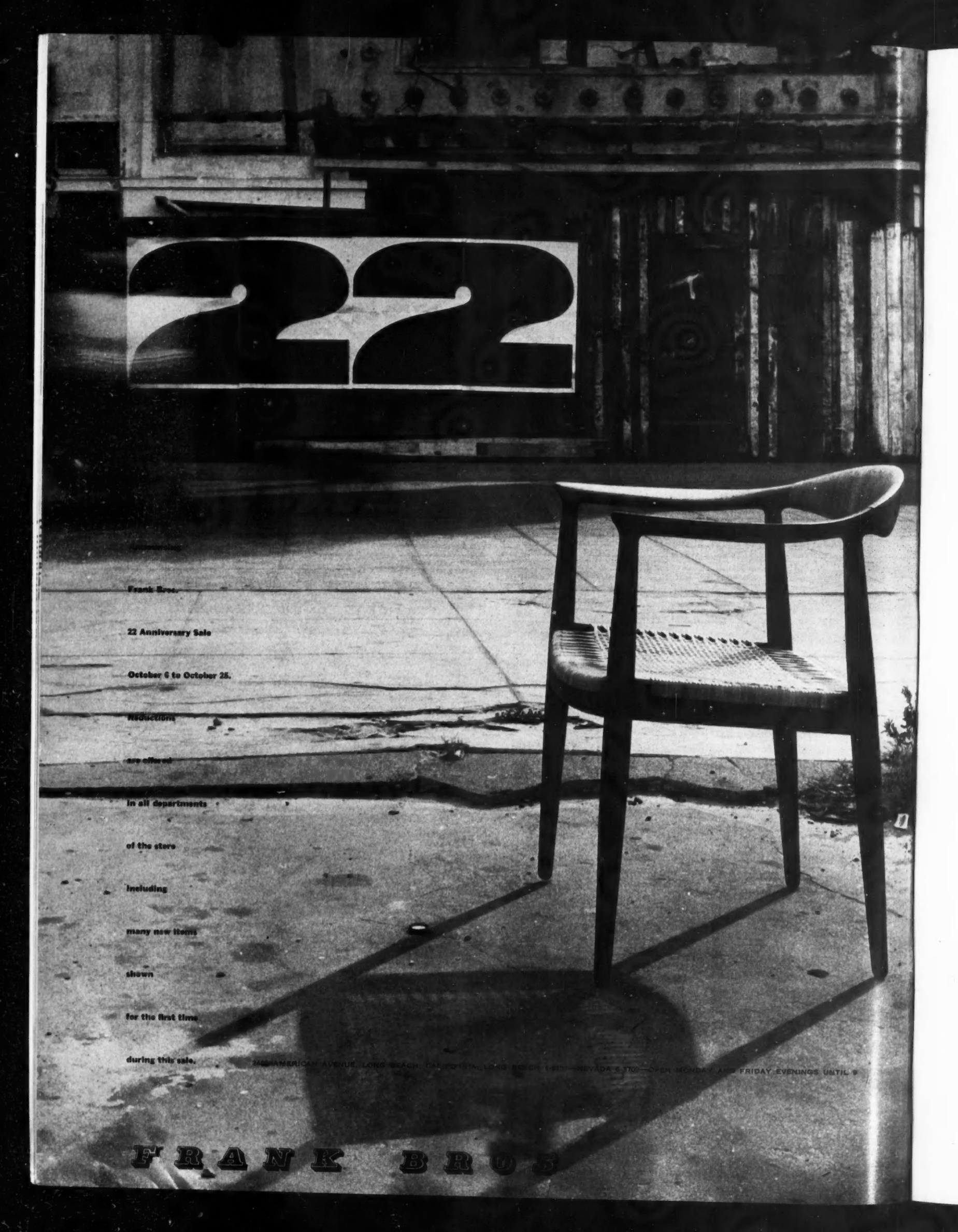
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F R A N K B R O S

The General Assembly of the United Nations, the representatives of all the American countries adopted a Declaration, of which article 26 reads as follows:

"Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit."

Brave words. But how much are they worth, if, in the Latin American community alone, millions cannot read them? If the rest of the world is added, the problem becomes even more desperate: half the world's population is illiterate. In this age of aeroplanes, radio and nuclear physics, half the human race has still not learned to read and write. When we speak of Human Rights, we shall do well to bear in mind that, as things stand, one human being in every two is unable to claim respect for those Rights in writing.

Nor is this the whole picture: the incidence of illiteracy is far from uniform, in some regions there are no illiterates but in others only a tiny minority of the population enjoys the privilege of being able to read.

Unesco, which was created to build the defenses of peace in the minds of men, must ponder on the nature of the peace which it is to prepare and strengthen. Is it the peace of slaves, who know but to yield? Or is it the peace of men, of men made free by awareness of their destiny, and by intelligent and active sharing in a common liberty, to redeem mankind?

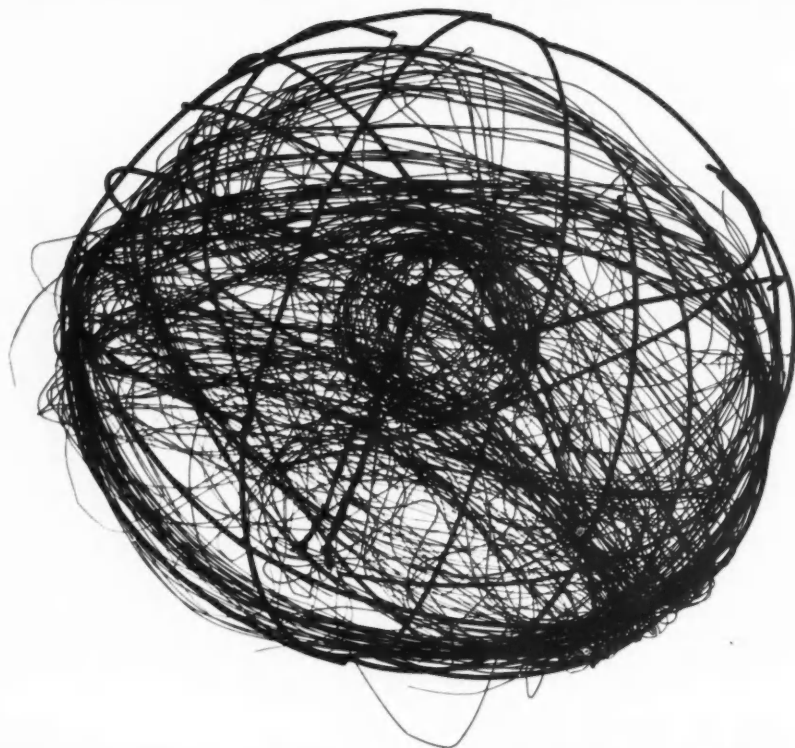
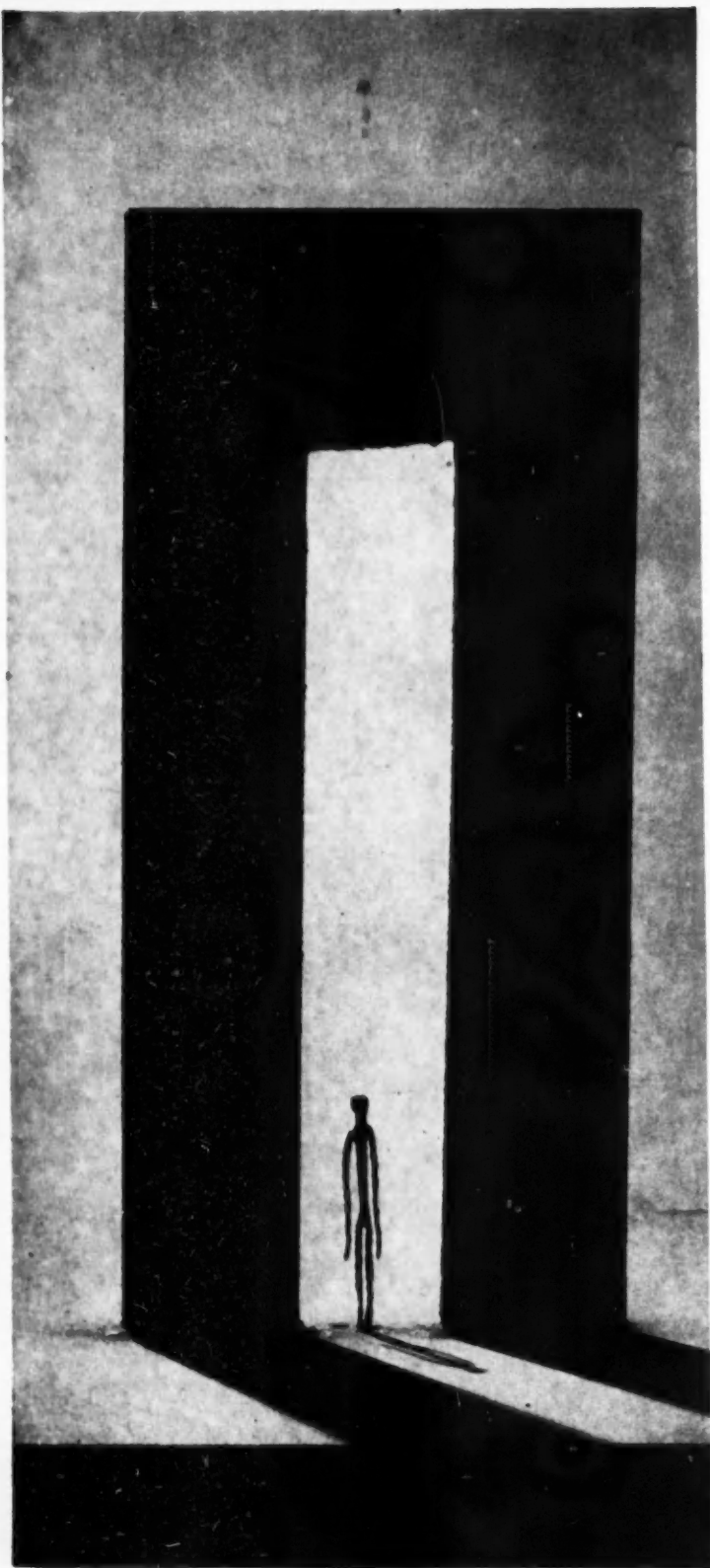
Without universal education the ideal of freedom is no more than an unpaid debt, a dangled deceit. The problem of illiteracy is, of course, one of education. But it is more than this: it is a universal tragedy which affects us all directly and which is at once economic, political and social in character.

Some may think it of little importance. There is, they may say, little relation between the cultural level of a country and the number of its people able to read and write at any given moment. There were more illiterates in the France of Louis XIV than in the France of Napoleon III, yet the age of Racine, Pascal and Moliere was not on that account inferior to that of Thiers, Renan and Victor Hugo. There was perhaps more reading in the Spain of Isabella II than in 16th century Spain. Yet the latter period cannot boast a poet such as Lope de Vega, a playwright such as Tirso de Molina, or storyteller such as Cervantes. There were more illiterates in Shakespeare's than in Dicken's England; yet neither did diplomas add lustre to Pickwick's adventures, nor did the lack of schools deny laurels to the author of *The Tempest*.

Such arguments put the question in a false light, and those who use them are equivocating. Equally misleading is the assertion that in some communities the illiterates are to be preferred as human beings to those who have been through the schools; that the value of giving an illiterate the power to read what may not have been worth writing in dubious; or, as stated by a great South American, that men of America need the alphabet less than they need the plough and the hammer.

All these excuses—or, if you will, these apologies for illiteracy—imply some criticism of the kind of life that awaits the ignorant when, though still unlettered in the strict sense, they are no longer illiterate. Such criticisms may seem plausible. But do they really detract from the importance and urgency of the question? Do they not denote a paradoxical superficiality? Far from facing the

(continued on page 37)



"In 1947, I designed and made costume jewelry. The pieces of jewelry were little exercises and experiments in spatial arrangement. They amused people, and some of the pieces made statements about the selection of materials and their relation to each other in structures of metal and wood, or bone, or stone. Their creator received no end of encouragement, and soon came to believe he had the world by the tail.

"It was some time before he realized that he had a world by the tail, right enough, but that it was a little world, with limited sustenance. His enthusiasm for his creatures waned, and vanished. The work came to a halt.

"New enthusiasm and drive came with the designing and making of furniture. A slightly wiser artist looked for no more tailholds on the world. He received encouragement gratefully, but soberly. He thought carefully about this new enthusiasm, and tried to discover its source.

"People, it seemed to him, were the necessary ingredients of the furniture to make it more rewarding than the jewelry. Each article of furniture had, as a part of its final composition, a person or persons using it, or being served by it.

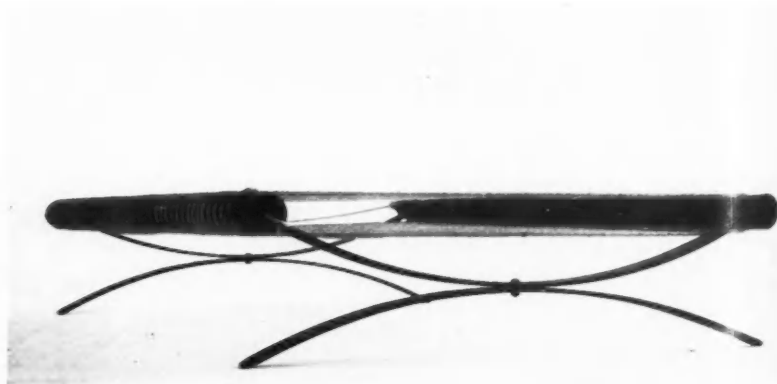
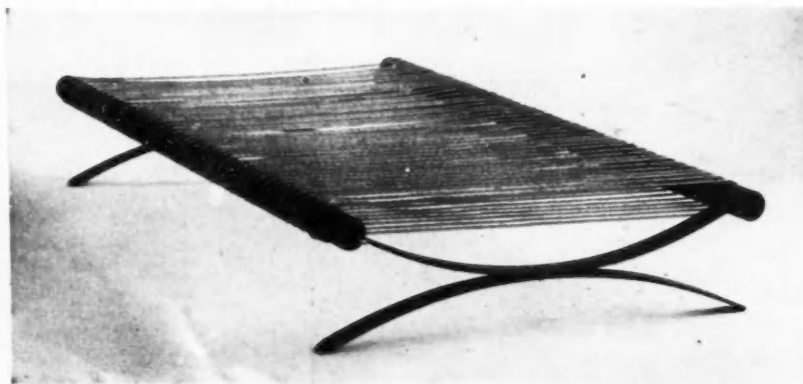
"In time, it became evident to the artist that one thing excited and nourished his work more than anything else. This was the **response** of people to his work. Not the studied reactions of the trained critics, but the first, spontaneous reactions of laymen. People are sensitive to things. They react more to some things than to other things. If the artist could locate the area of greatest sensitivity in a person, he could then aim directly for the greatest response.

"It seemed obvious that there is no point of greater sensitivity in any person than the complex of thoughts and feelings about himself as an individual. Could the artist hope to have such knowledge of any other man? He can, by referring to a most complete and accurate guide, his own self. There live the ambitions, torments, excitements, longings, confusions, the total emotional-physical matrix that is a man's inner life.

"So, sculpture followed the furniture. A referential, representational sculpture, through which the artist hoped to reach as many people as possible. Effigies of man, or of men, placed in a spatial field, in significant relation to other objects, seemed the most direct way to hit the target.

KEITH MONROE: sculpture, furniture

Bed . . . steel pipe, heavy auto spring leaves for legs. Weight on bed keeps rope springs taut.



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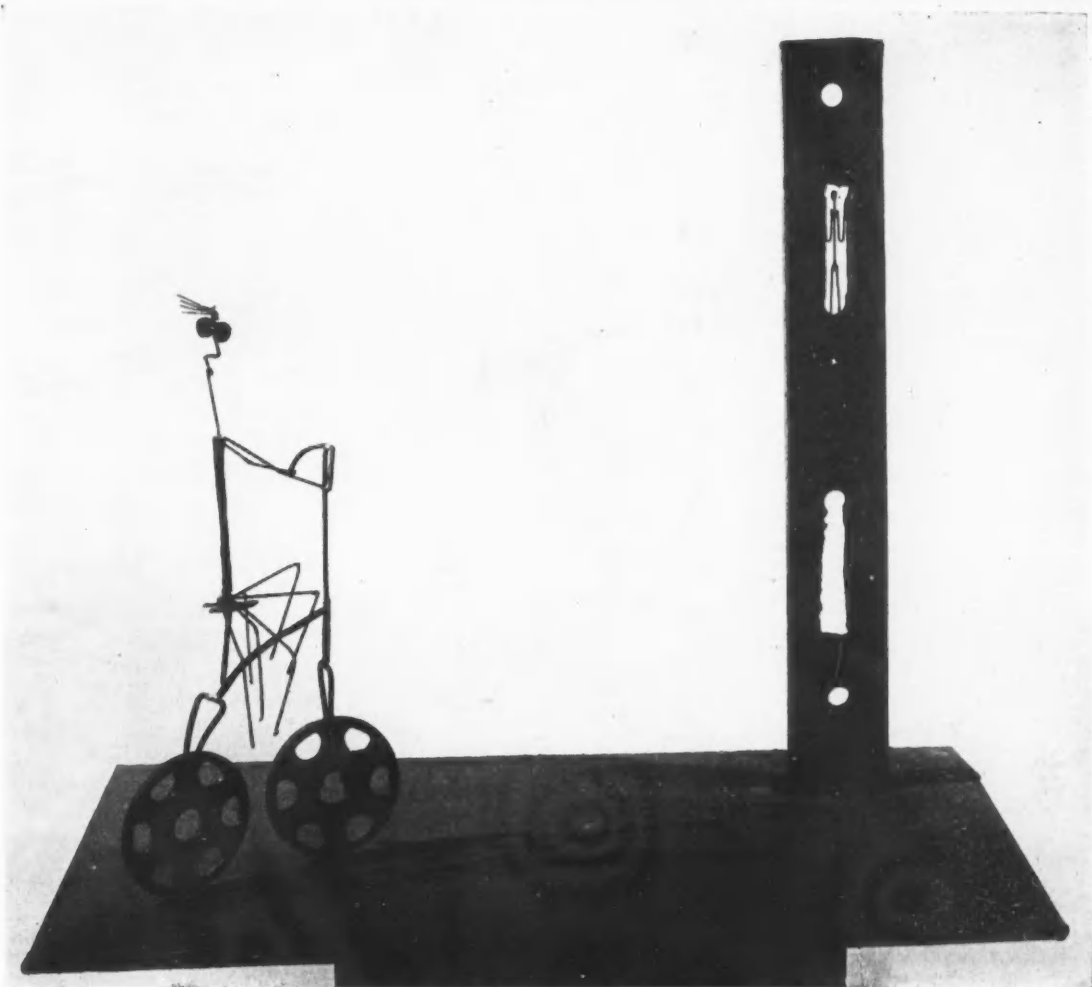
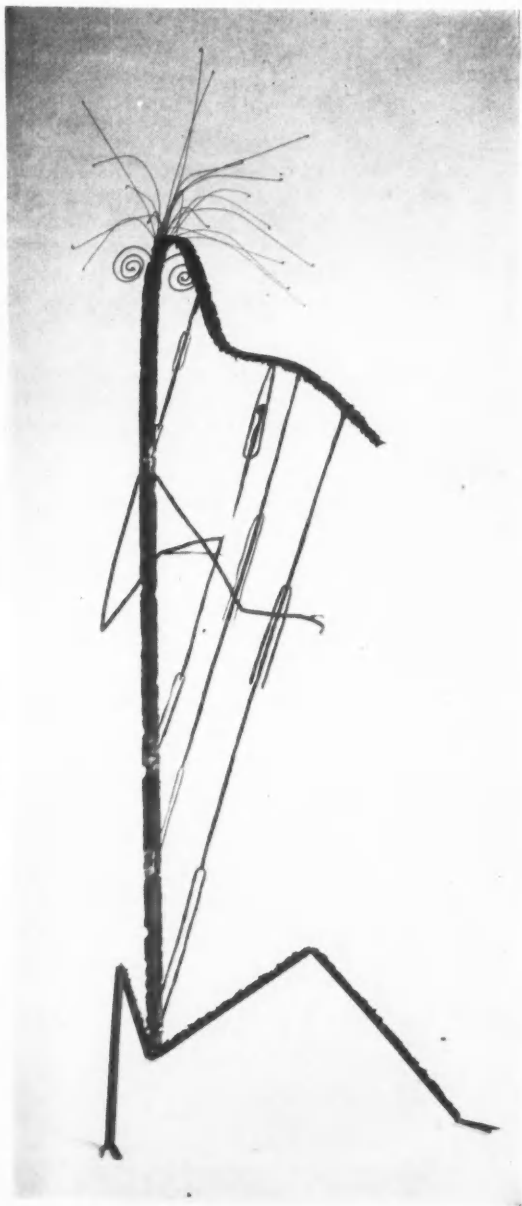
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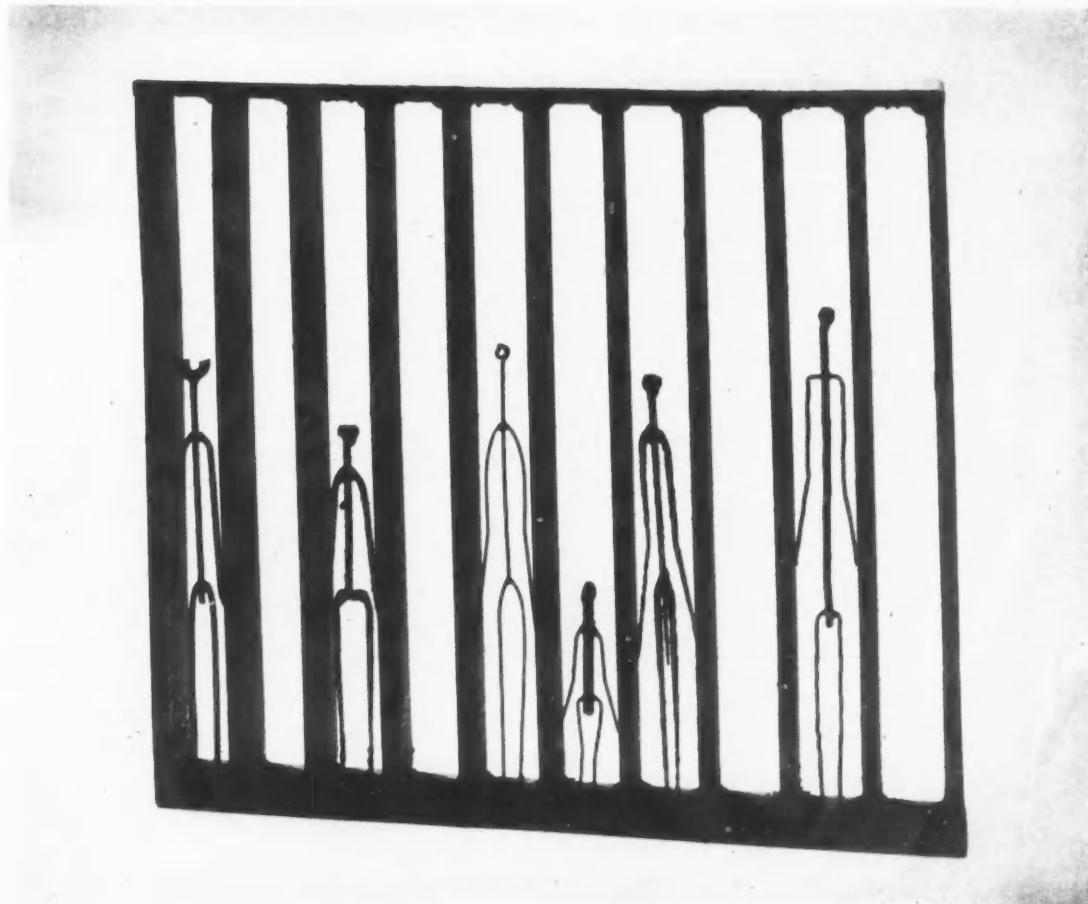
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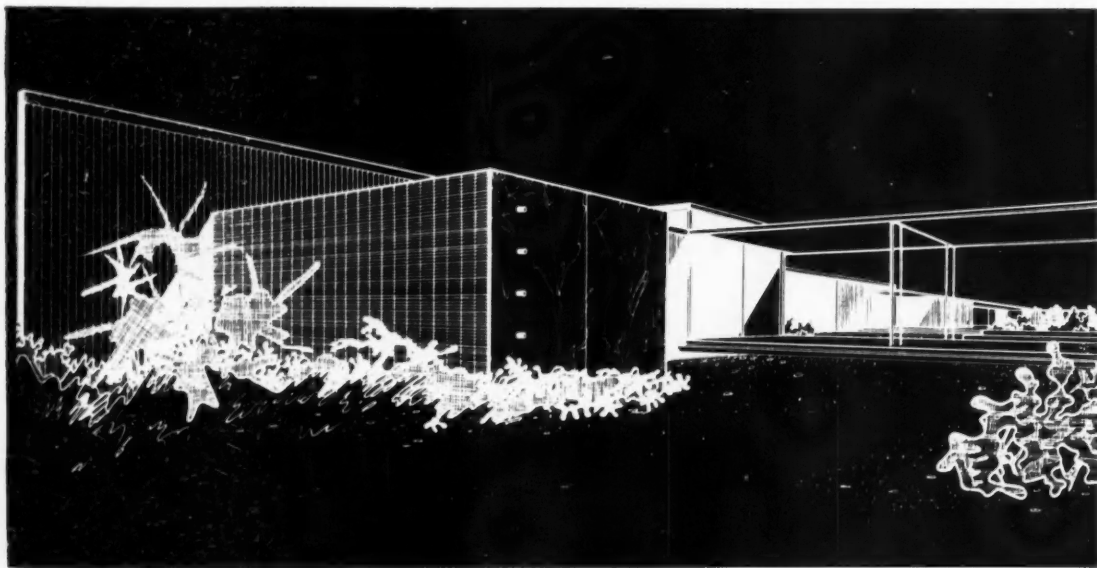
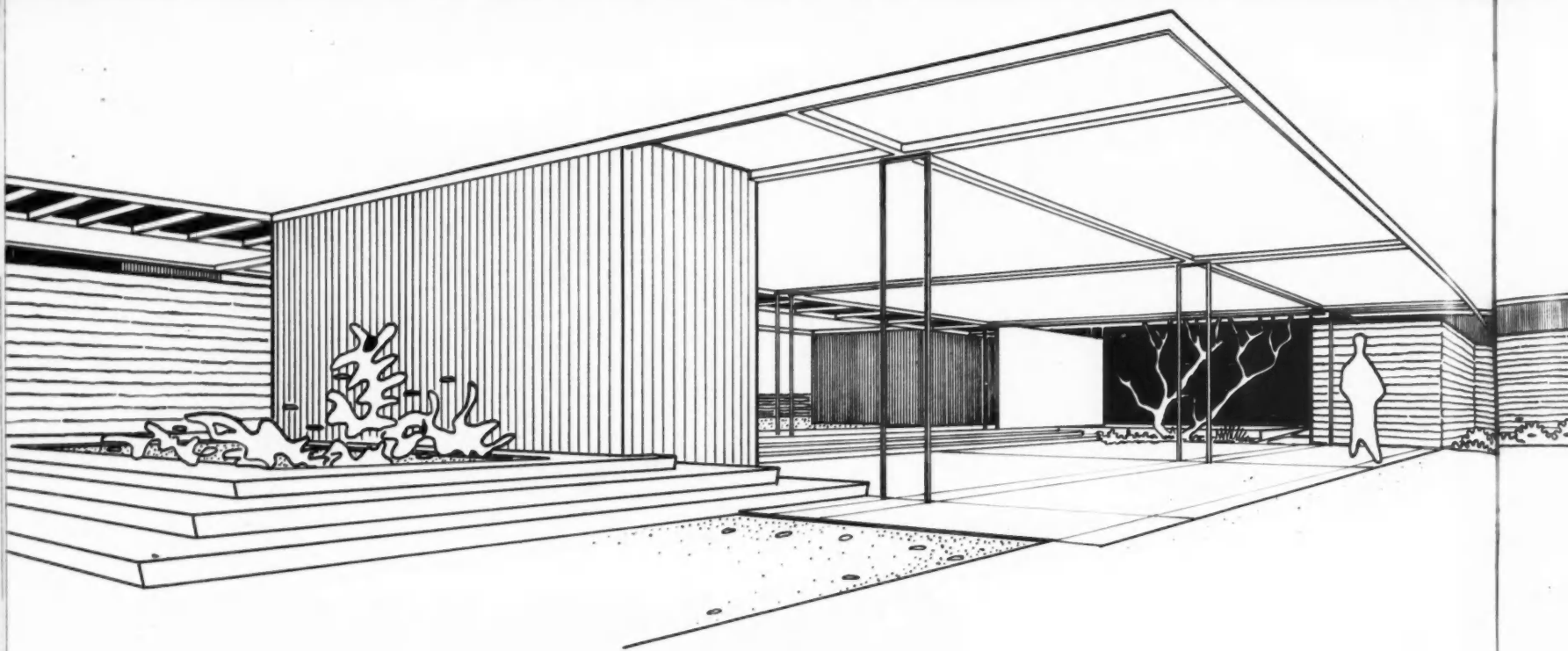
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"There is a good chance here, one can say, that the artist has fallen into a formula. Make a figure, place it in a situation, and so, a work of art; no, not if there is impact, not if there is a hit laid upon the viewer of the work, through all his defenses. And the situation must have truth, have some human universality, and have some degree of force.

"The artist, of course, draws these situations entirely from personal experience, but he is certain he shares reasonably similar experiences with his fellowmen. He feels he has every chance to be understood, to have the response he desires. And, most happily, his enthusiasm is waxing, not waning, and there is a great flood of work clamoring to be done." **Keith Monroe.**



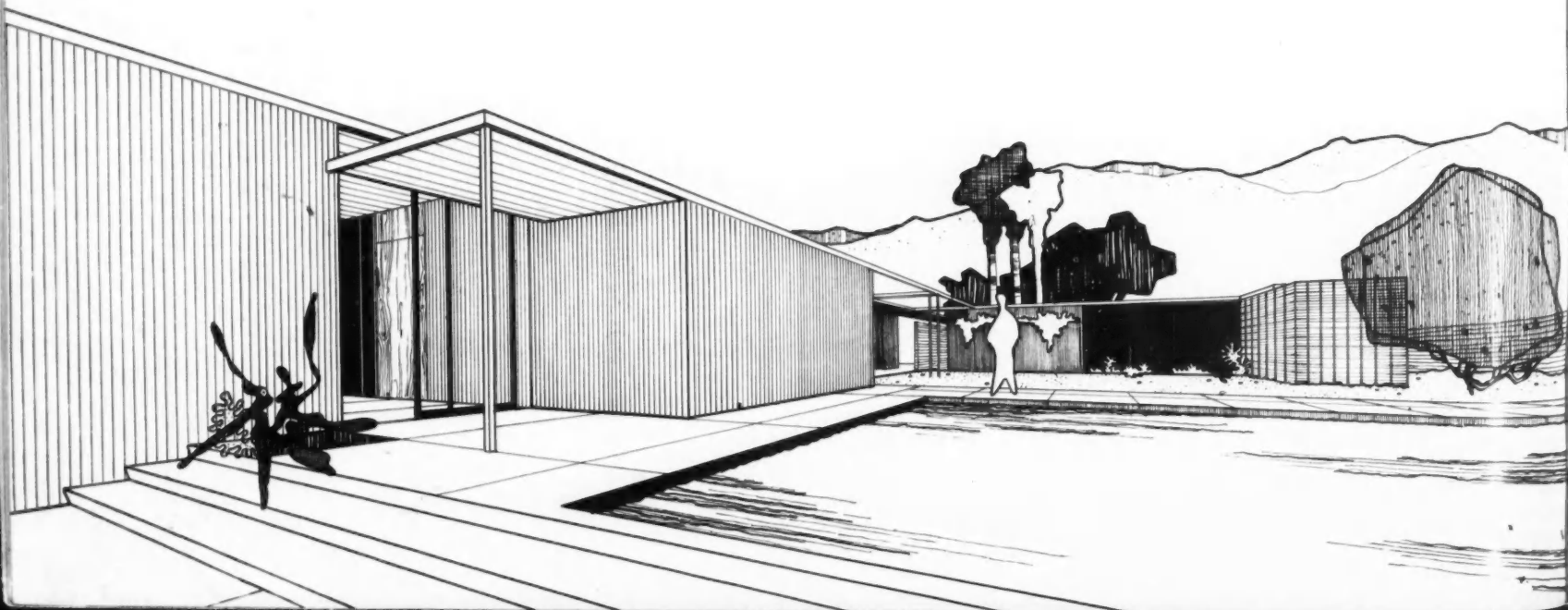


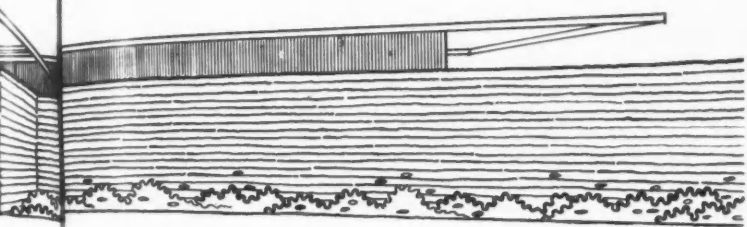
This house is of steel construction with wood stud partitions which allows great simplicity and delicacy of framing with a roof not over 4" thick covering the entire structure. The approach from the front entrance will have a tinted glass roof overhead; it carries the visitors past the car shelter to the living area of the house. Sliding metal gates complete the enclosure of the yard area with the adobe wall which encompasses the property.

The house is constructed on different levels taking full advantage of the topography of the site with steps of wide tread and low risers. The living room contains a fire pit, with a copper hood fireplace suspended from the ceiling; a brazier located directly below the hood is raised several inches off the floor. Around this pit foam-rubber mats will be placed for lounging. The living area steps run through the living room and continue around two sides of the pool. At the rear of the living room there is a sliding glass door opening to a 16' x 16' screened court, separating the two bedrooms. This provides a

A HOUSE IN THE DESERT

WILLIAM F. CODY, ARCHITECT





KEY TO PLAN:

1. GUEST ROOM
2. DINING AREA
3. KITCHEN
4. LIVING AREA
5. CHILDREN'S BED ROOM
6. MASTER BED ROOM
7. GUEST ROOM
8. VAULT AND BOMB SHELTER
9. UTILITY STORAGE

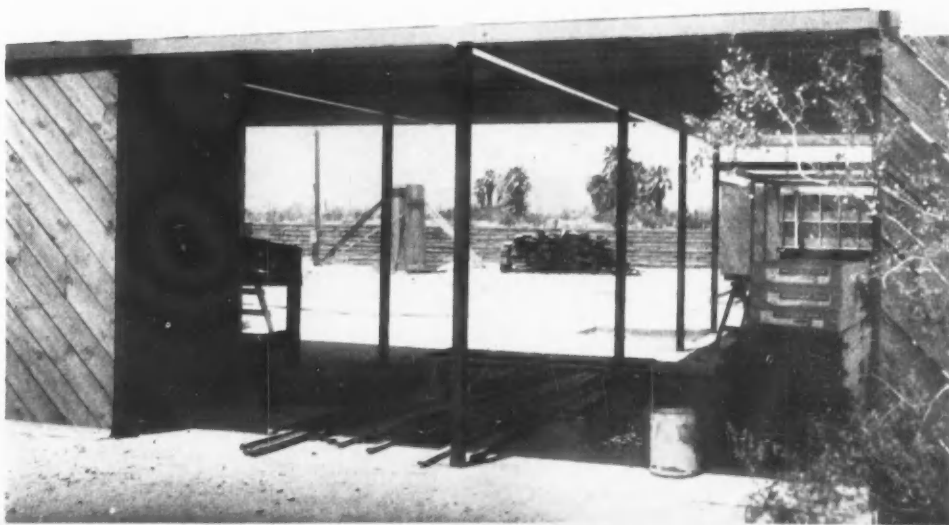


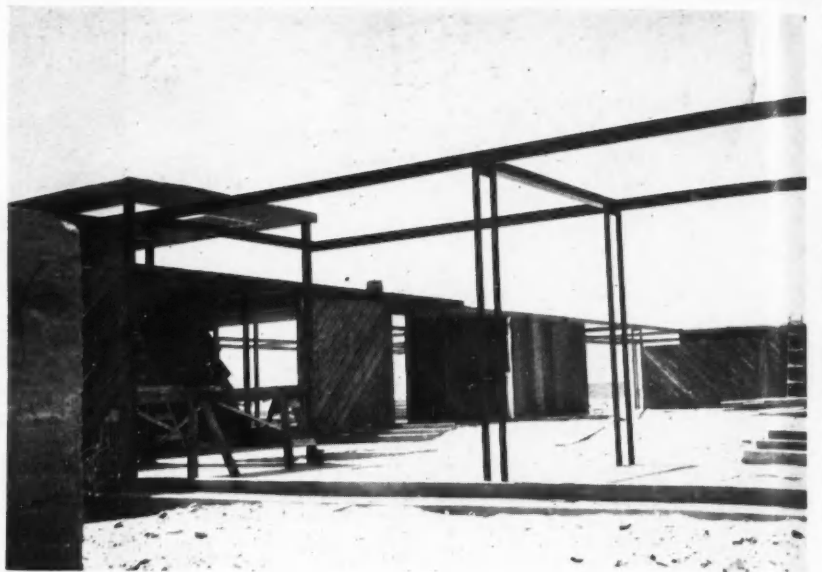
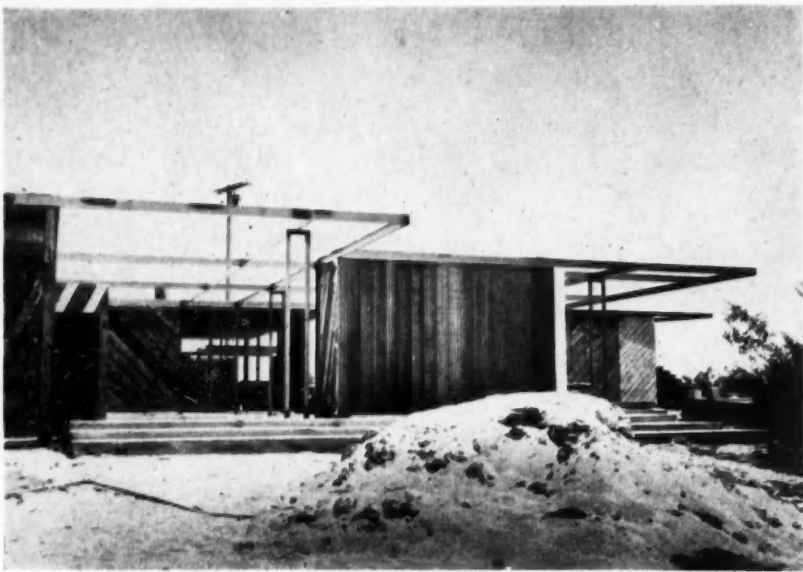
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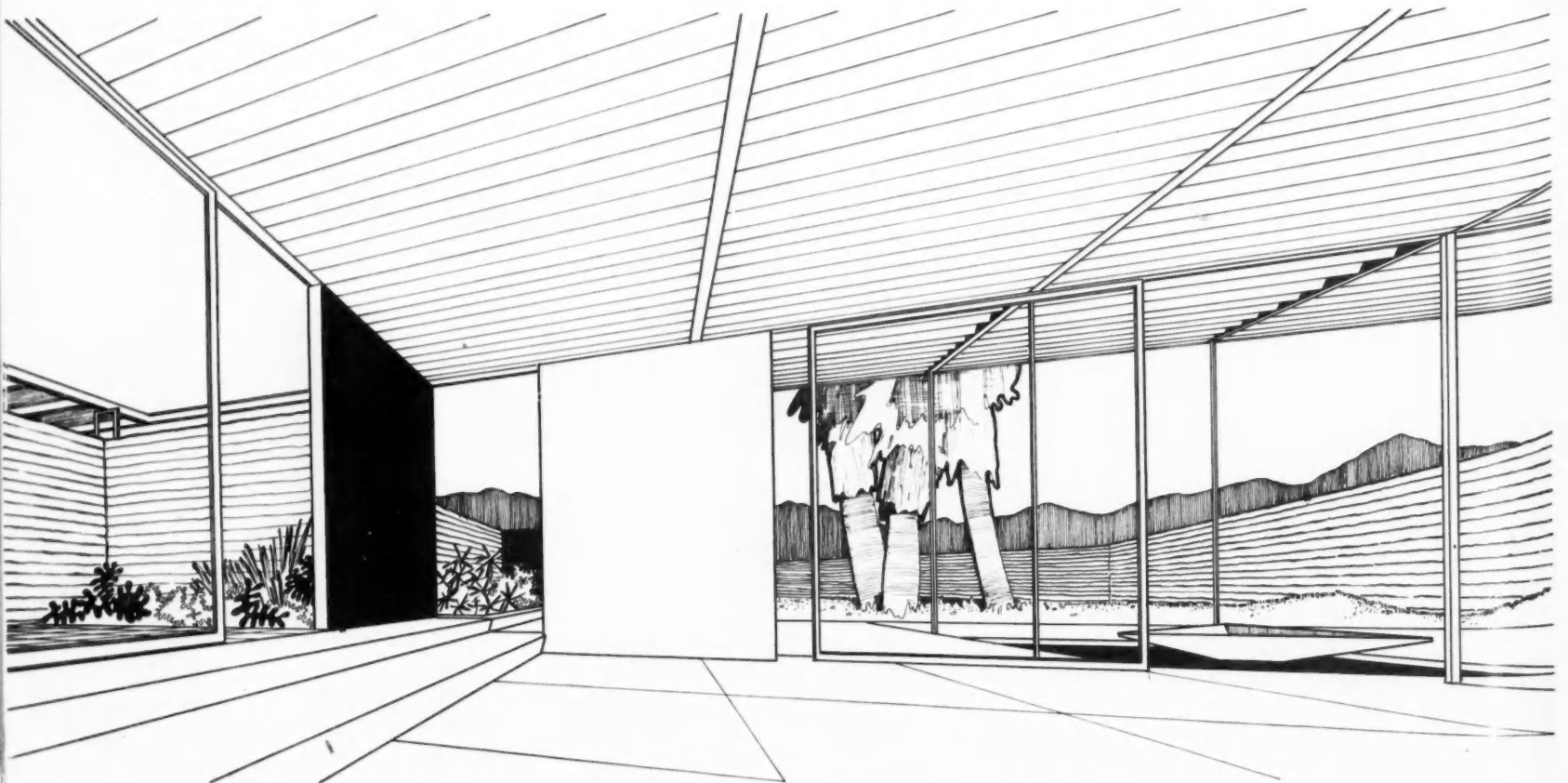
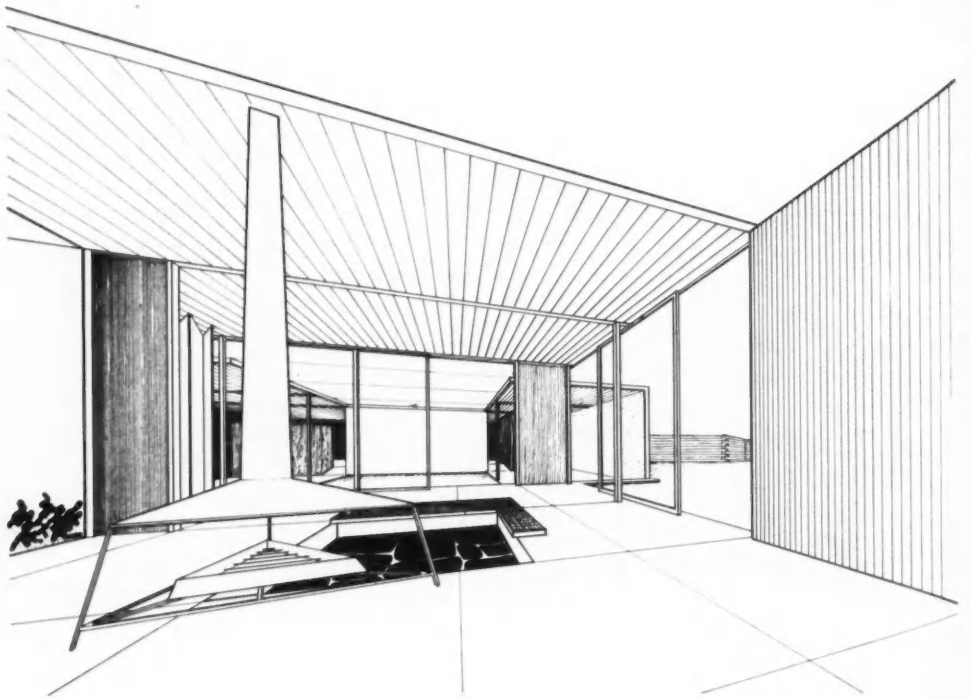
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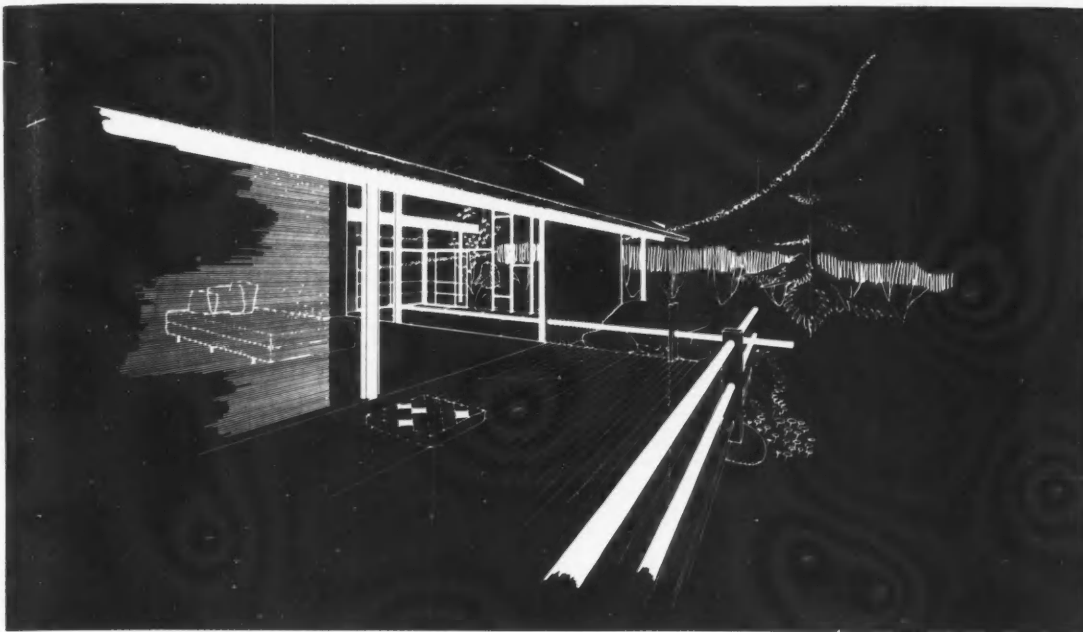
restful lawn area in the center of the house, free from wind and convenient for sun bathing. The rear wall facing this court is entirely of tile.

The architect has stressed flexibility of planning and interspace relationships to obtain varied interest in looking from one space through another into the yard area.

The floor of the living room, dining room, and the terrace together with the connecting arbor to the guest room will be fully tiled. Colored canvas is used in areas over the car shelter and connected areas; the shower courts have access to each bath, and the outside shower is radiant heated; the roof areas have poured concrete insulation with a plastic coating. Sliding steel Arcadia doors are used to solve the various problems of enclosure.

The house, now under construction, will be completed by the end of summer. It incorporates all considerations necessary in a desert climate and provides an airy, lightly constructed, self-contained environment enclosed completely by an adobe wall. Color will be simply and strikingly used, and the areas though well defined for their particular purposes will relate to one another in a whole composition in a general effect of cool spaciousness.





Today the site retains all the original inherent ated in 1912, "Boulder Crest," was destroyed by a disastrous foothill fire in 1938.

Today the site retains all the original inherent possibilities to inspire its reconstruction. The present owners recognized these possibilities and wanted to develop a house utilizing the remaining stonework and landscape features. Painting as a profession occupies one member of the family, with exhibitions and entertaining as factors to be integrated with individual privacy and scale.

Because the stonework couldn't be relied upon for structural uses in all cases, the house utilizes a well-defined independent structural frame which brings together the several existing changes of level. Faced with joining other wall materials to existing rough stonework, only the minimum of solid panels occur for structural rigidity, while the maximum area is unrestricted to produce lightness of structure and freedom of plan. Within this plan family activities are accorded a flexible organization, while essential individual privacy is maintained.

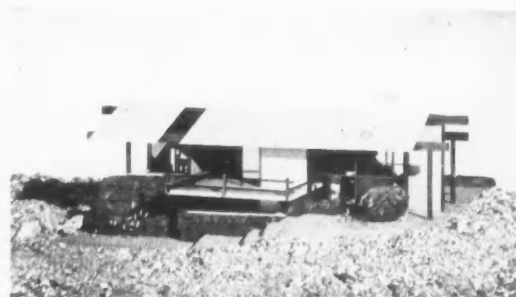
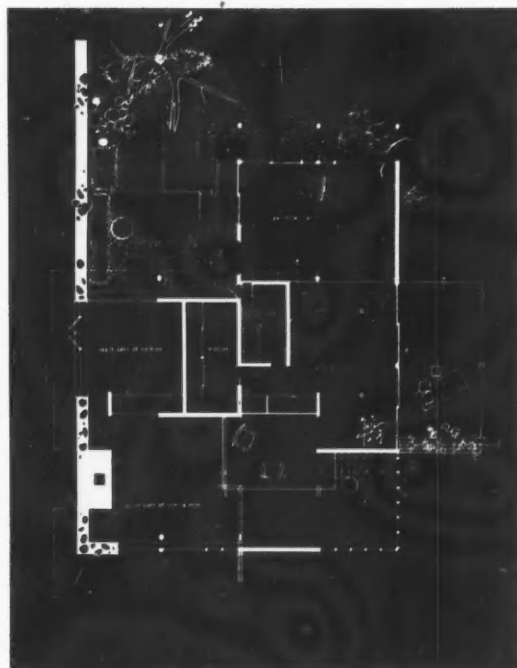
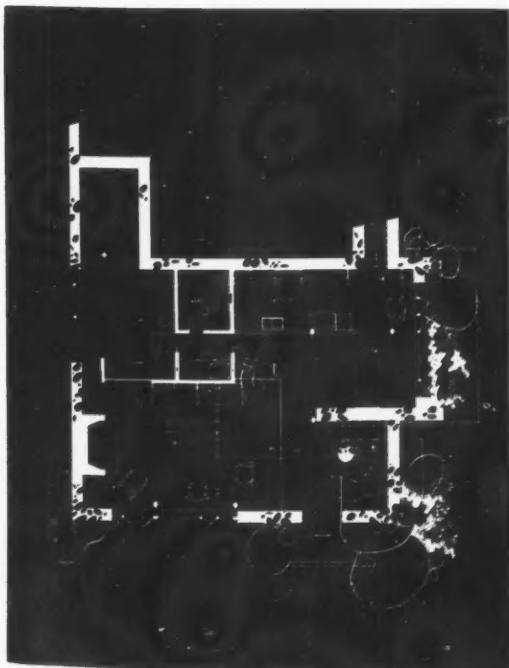
A model was made which served the purpose to study the plan and structure in three dimensions. From it several changes were made before the final plan materialized. Only minor modifications were necessary in the existing stonework to adapt the scheme, which is now in the course of construction.

Framing consists of beams built-up of (2) 2x14 and (1) 3x8 shaped center member, while posts are (2) 2x4 and (1) 3x8 center member, spaced at 10'-6" o.c. Exposed laminated 2x3 redwood sheathing forms the roof deck. All solid panels are redwood siding interior and exterior.



A RECONSTRUCTION

BY H. DOUGLAS BYLES, EUGENE WESTON III AND WILLIAM RUDOLPH



PHOTOGRAPHS BY JAMES REED



A HILLSIDE HOUSE BY DONALD OLSEN, ARCHITECT

WILLIS FOSTER, CONTRACTOR

By virtue of a three level distribution of space, with the active functions and entrances at the intermediate or split level, it is possible to achieve an economical integration of a house to upslope or downslope hillside site conditions without major grading. While this house is a specific adaptation of this split-level principle to a rather difficult upslope lot, this plan-type may take many forms. In cases, for example, where the street occurs at the upper side of the lot a closer relationship between garage and house is possible.

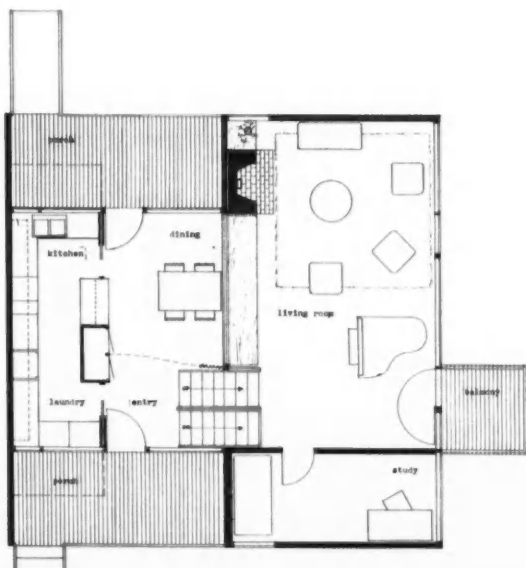
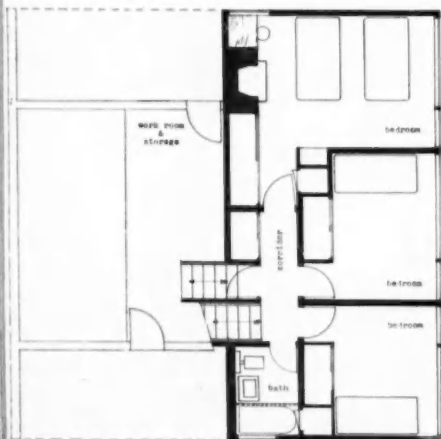
The living room floor and bedroom floor could be readily interchanged, placing the bedroom on the upper level, but, in this case, the view over a park and toward San Francisco unquestionably dictated the upper position for the living room.

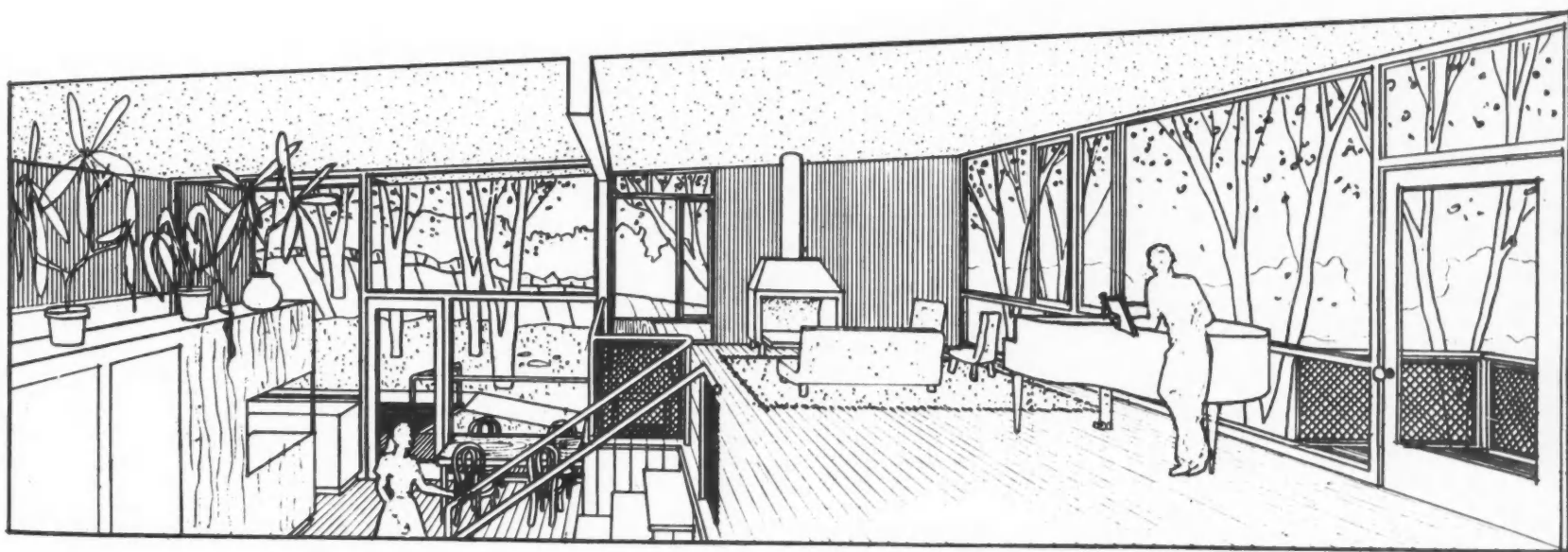
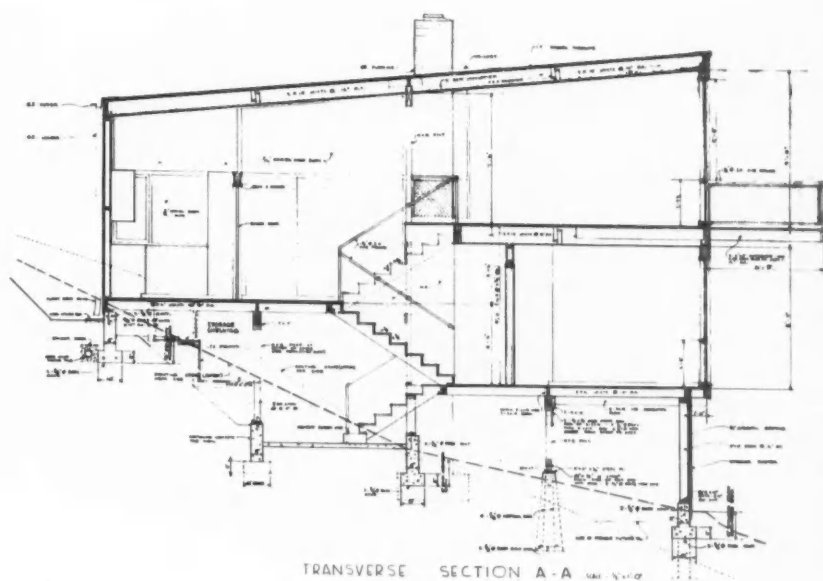
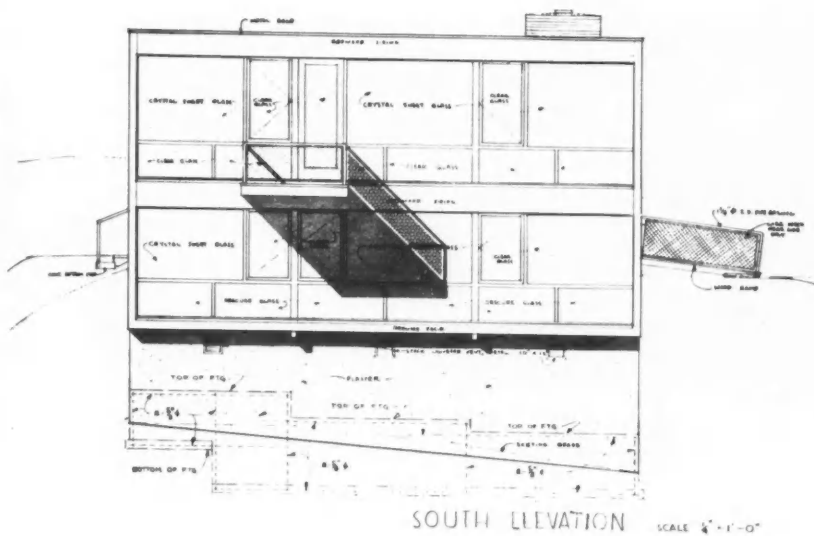
Frequency of full floor ascent or descent, as in the normal two-level house, is greatly reduced by splitting the interrelations of the less active areas with the work area.

The intermediate level opens to the sides and is associated with direct access to the outside by porches and to the ground by steps and ramp. The upper and lower levels are directed toward the south and the view. Outdoor access is obtained at the living room level by the projecting balcony.

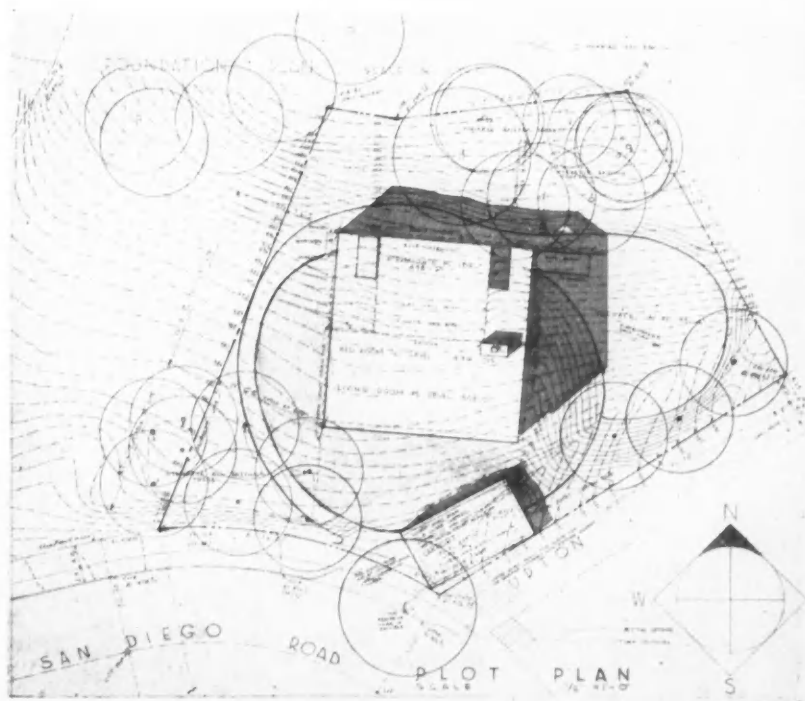
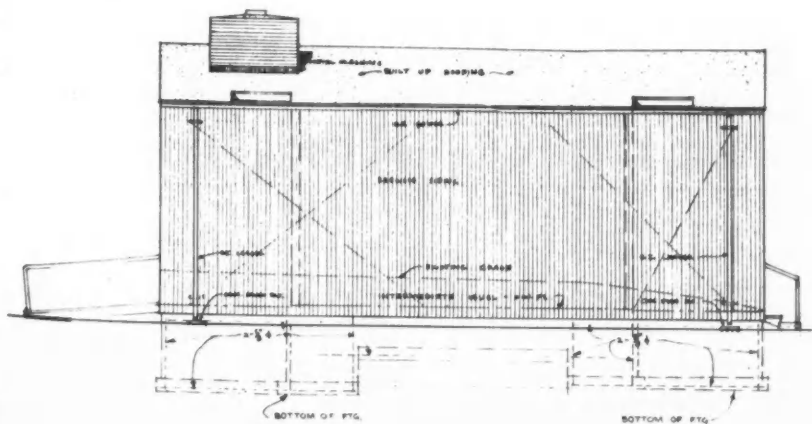
The major part of landscaping will be automatically accomplished by preserving the rather dense clusters of trees which will surround the house. Because of the surrounding foliage the vertical siding of the house is to be painted white to give a maximum play of light, shadow, and form. A further integration with the natural surroundings is accomplished by reflection of the foliage in the large glass areas.

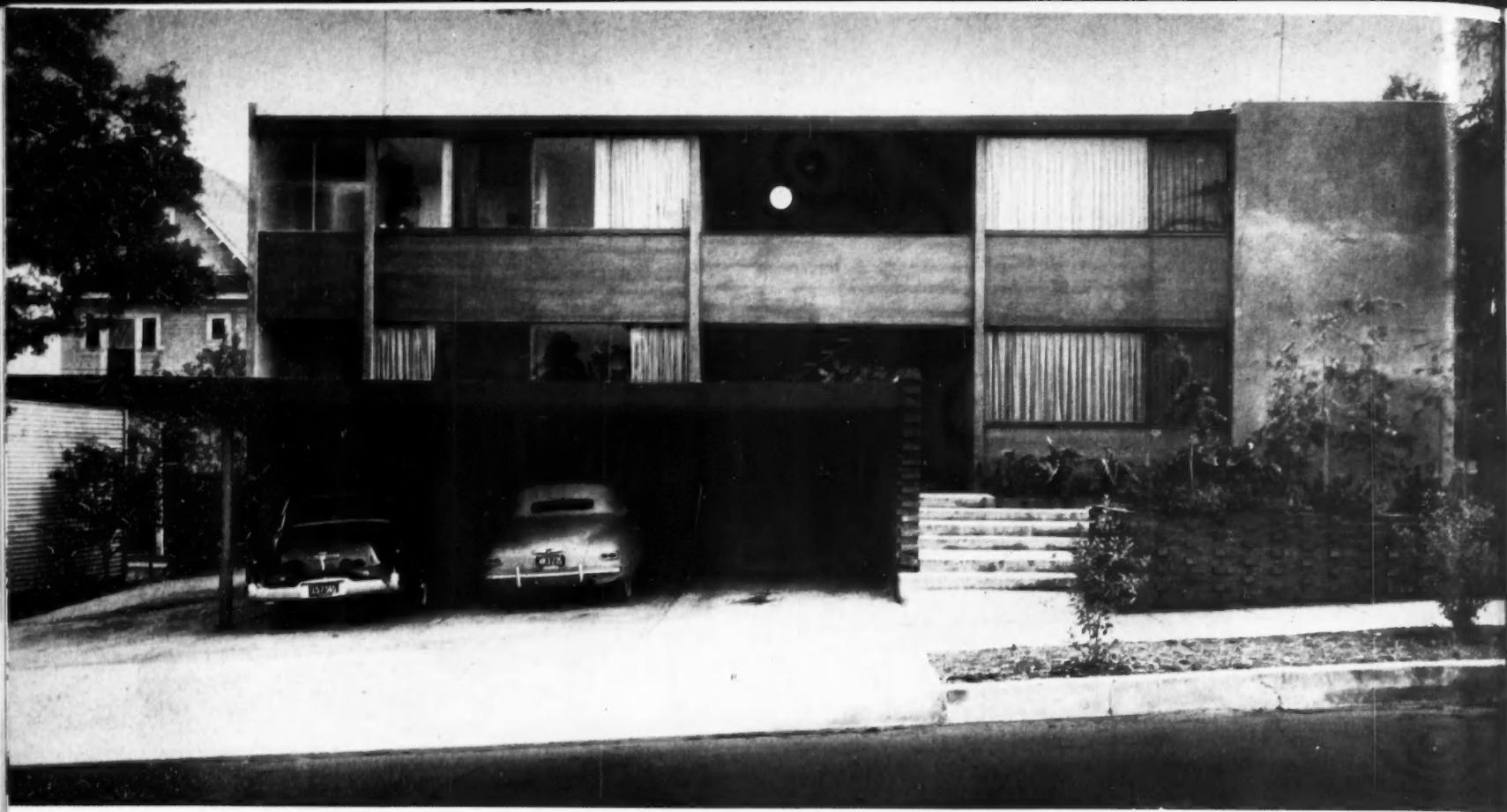
While the necessary separation between the intermediate and upper level is achieved by the difference of floor elevation, at the same time a sense of great interior space will always be felt because of the continuity of the spaces all under a single ceiling.





"The inconsistencies between plans and interior sketch, such as type and location of fireplace are the result of development taking place between first sketch and final plan."





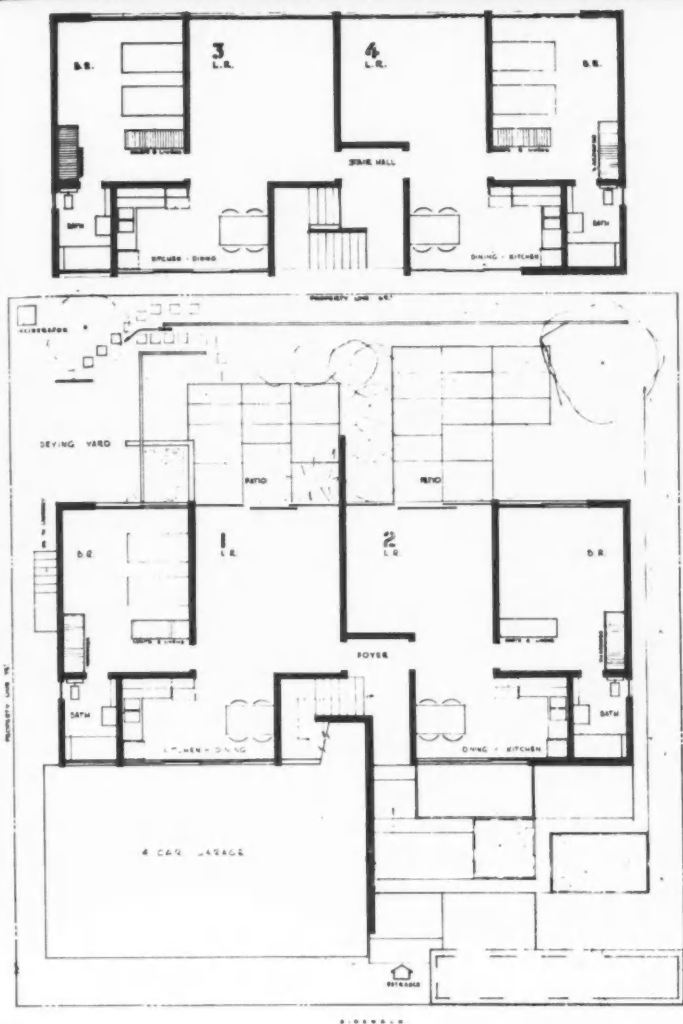
SMALL APARTMENTS

CARL MASTON, ARCHITECT

Garrett Eckbo, Landscape Architect



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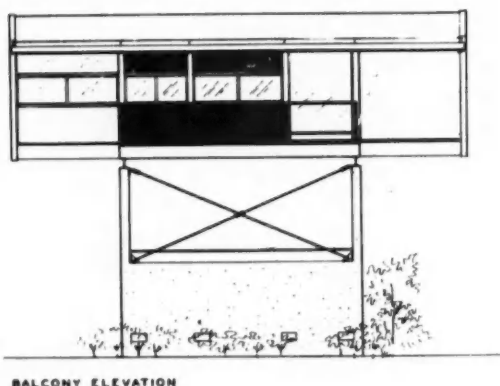
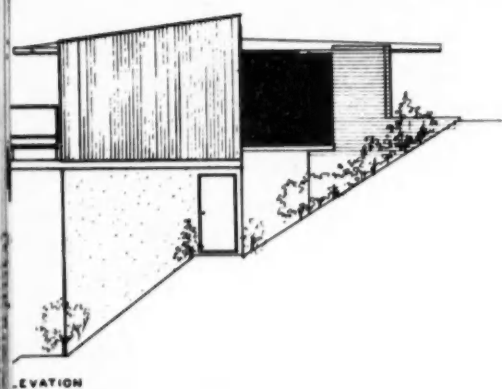
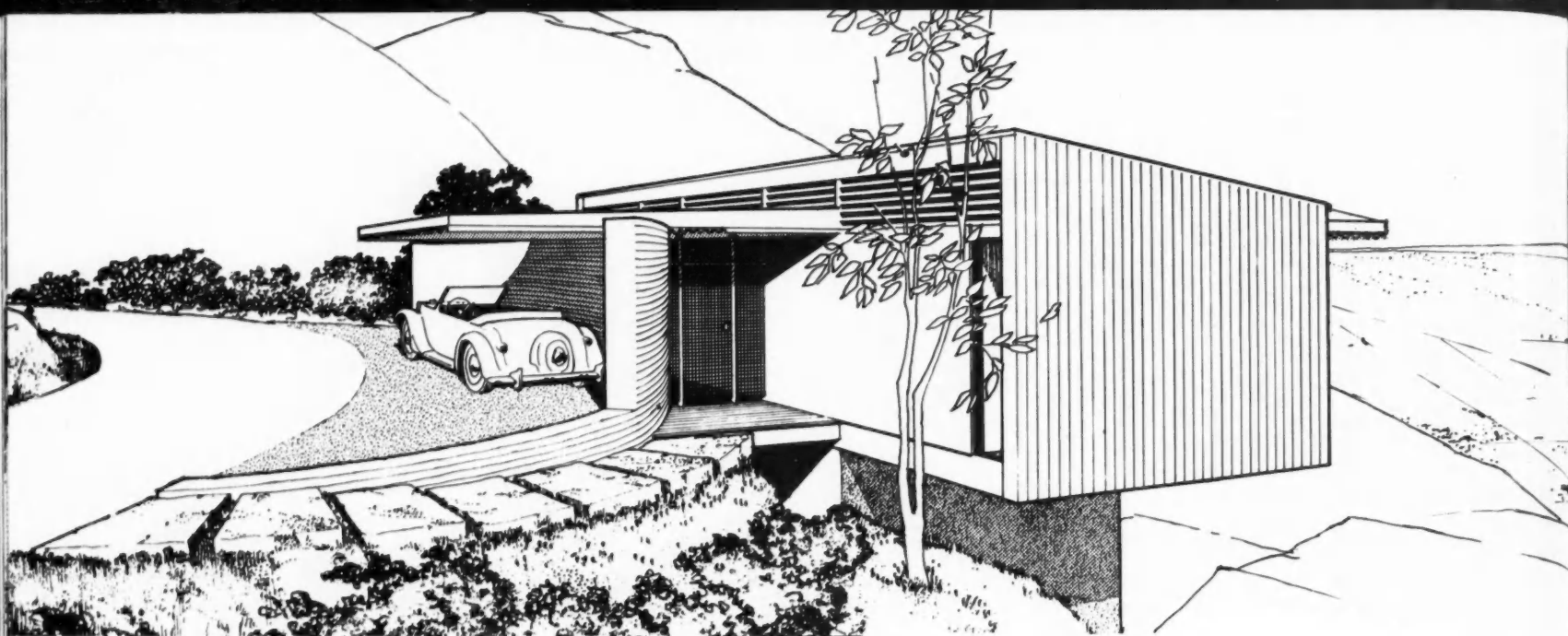


The site is a very small lot in a fully developed section of Los Angeles. It is very close to a fine shopping district and within a block of a large hospital building under construction. In general the project was to design however many apartments could be devised on the site with no sense of crowding or lack of privacy. This worked out to be four in number. It was decided to make them all one-bedroom apartments inasmuch as young professional couples seem to be the type most interested in renting in this area.

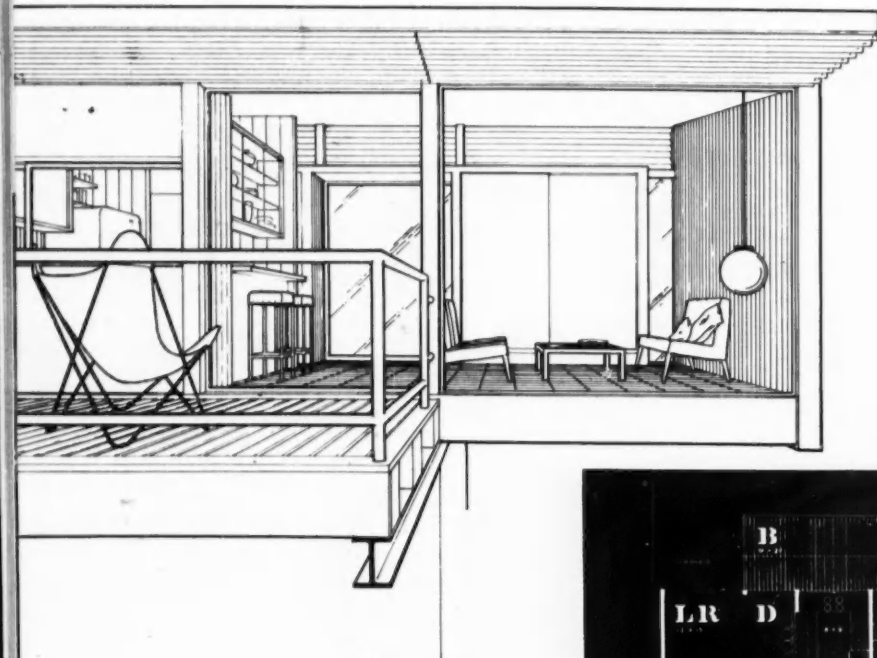
The unit plan itself is a development of a plan modified from several similar projects on the basis of criticisms from tenants. The greatest problem was one of site orientation. Fortunately the scheme that gave the greatest amount of sun, air, pleasant view, and privacy to each unit was the simplest architecturally. Though the architect was concerned about the efficacy of the street front carport, the tenants seemed to appreciate the ease of parking afforded by this easy access. The roof of the carport is used by the second floor tenants for sun bathing.

A simple wood frame structure was chosen because of its economy over other systems. All living and bedroom floors are carpeted, and uniform draperies are provided in order to avoid the confusing design effect too often caused by a miscellany of window coverings. The natural lighting is ample, and draw-type draperies give very flexible control.

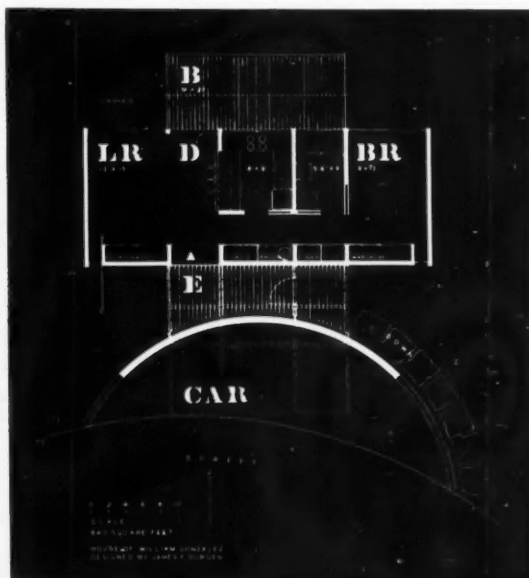
Exterior color scheme is natural grey cement plaster, red brick, natural finish mahogany plywood window spandrels and deep blue window trim. Interior colors, varied from one unit to another are grey, yellow, blue, chocolate, and green. Colors are clear and pronounced in value and are usually varied within a room in order to emphasize certain planes.



A HOUSE FOR A VIEW



JAMES F. DURDEN, DESIGNER



Attracted by a commanding view of the city and the low cost of a piece of property with a very steep grade, the owner bought a lot high in the hills. Starting as a limited margin of level land running fifty-five feet along a narrow, curving dirt road, the lot drops sharply down to the rear line of the property, one hundred feet away. The owner wanted a house for himself, a small, compact one-bedroom unit, with a combination workshop and storeroom.

For economy it was necessary to limit the perimeter of the foundation and use the interior of the foundation walls to create a workshop and storeroom, leaving the front open, with diagonal steel rods bracing the opening. Four 6" x 8" structural wood posts at the corners of the footing wall support at their top two 10" steel "I" beams, which rest on the top of the walls and are cantilevered to the edge of the balcony. Across the top of the two "I" beams, four 8" x 16" spliced wood floor beams form the cantilevers which support the house. Smaller wood beams support the cantilevered balcony.

Random stones running alongside a curved planting wall of "used" brick step down and lead to the floor level of the house, two feet below the floor level of the car shelter. The car shelter itself is simply an off-road parking space, sheltered by a cantilevered extension of the entrance canopy, to which corrugated strips of translucent plastic are attached. At the entry, a perforated sheet metal screen and gate provide security, create a breezeway between the house and car shelter wall. A sliding glass panel located between units of the storage wall opens into the house proper. Above the storage units continuous fixed wood louvers make cross ventilation possible for the entire house, without sacrificing the owner's privacy. The kitchen windows slide in such a way that they can be used easily as a pass-through for food when weather permits outdoor dining.

The entrance to the storeroom is on the far side of the house underneath the cantilevered living room wing. The grade is gentler at that side of the house, and the entrance more accessible. The two end walls of the house and all interior partition walls are covered with 1" x 4" vertical mahogany siding. Built-up composition type roofing is used and the plastered ceiling slopes from a height of 8'-3" at the balcony wall to 10'-6" at the opposite wall. A very light shade asphalt tile covers all interior floors, while wood "duck-board" type decking is used for the balcony and entry floors. 2" x 4" stud walls are used throughout the entire structure.



The object of the exhibit was to design a garden shelter for a gently sloping site. The roof is of white canvas, the back wall of vertical grain redwood plywood, and the textured wall was accomplished by pressing round pebbles (predominantly grey, and red and white) into a rubber base adhesive similar to that used in mosaic tile setting, and was applied to a waterproof plywood backing.

The ground plane or floor level is built of 2" x 3" wood members with slight open joint between. The first trellis of horizontal wire projects at the floor level, and allows use of the deck without necessitating a rail. The lower trellis is extended beneath the other, and is also the same wire construction. Both trellises support vines—in this case Wisteria was used.

The plant materials vary, with Rhododendron, Azalias, Dracenas, Philodendron, Succulents in variety, Red Maples, Bamboos, and Ajuga. Final result was extremely colorful, contrasting in foliage, size, shape and color, with many combinations of color in bloom.

The idea of closure under the canvas would be to have clear glass in the openings, or screening, depending on how the unit were used.

The redwood plywood was left natural. The other redwood members were stained with a thin grey stain. The understructure was all treated with a black stain to minimize it visually.

A GARDEN SHELTER

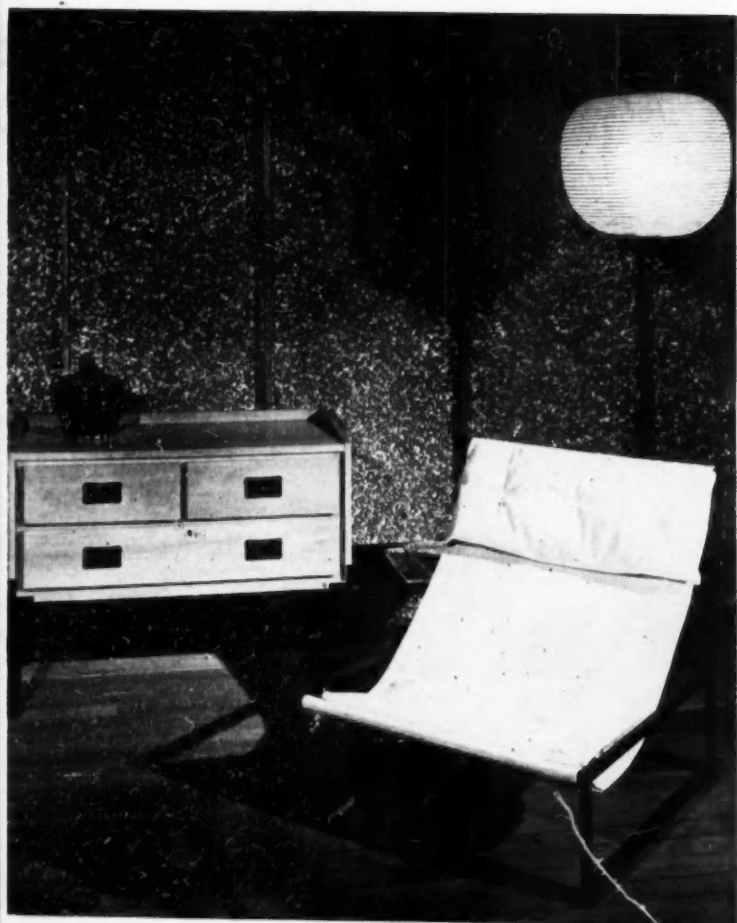
BY ECKBO, ROYSTON AND WILLIAMS, LANDSCAPE ARCHITECTS

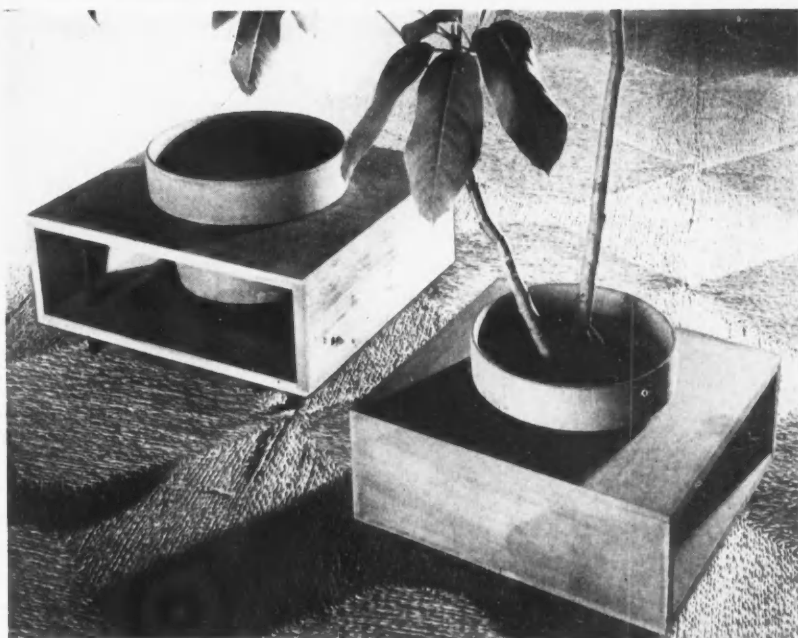


PHOTOGRAPHS BY: BRUCE HARRINGTON OLSEN



FROM AN EXHIBITION JOINTLY SPONSORED BY JACKSON'S FURNITURE COMPANY AND THE E. JAMES NURSERY COMPANY OF OAKLAND, CALIFORNIA





Furniture manufactured and distributed by Design Promotion, Inc. in Sausalito, California

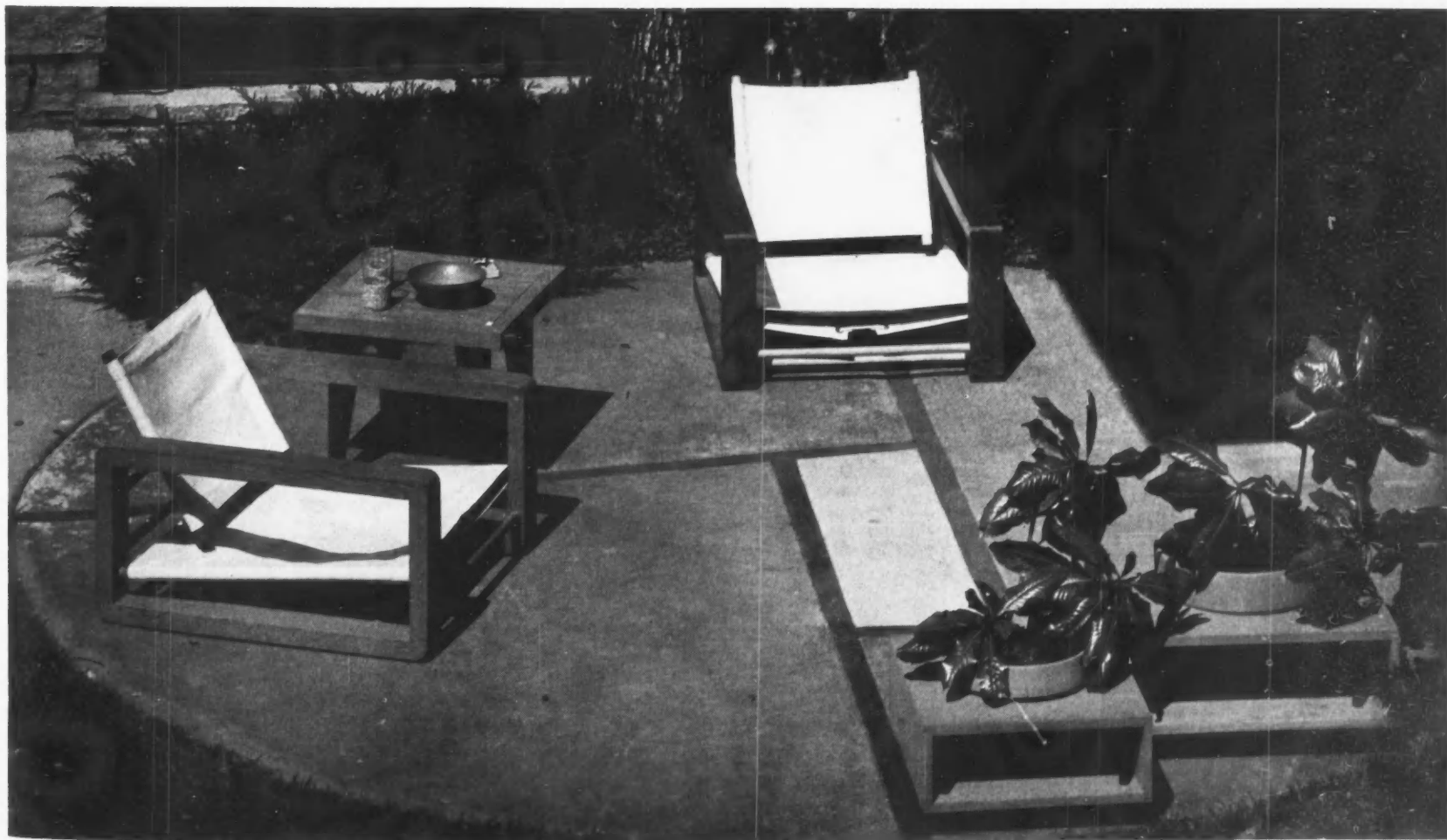
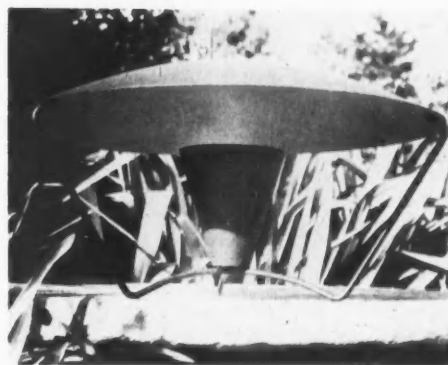
Furnishings of garden shelter:

black iron lounge and chair, couch and low table designed by Ann McDonald.

free form table by Circle Furniture

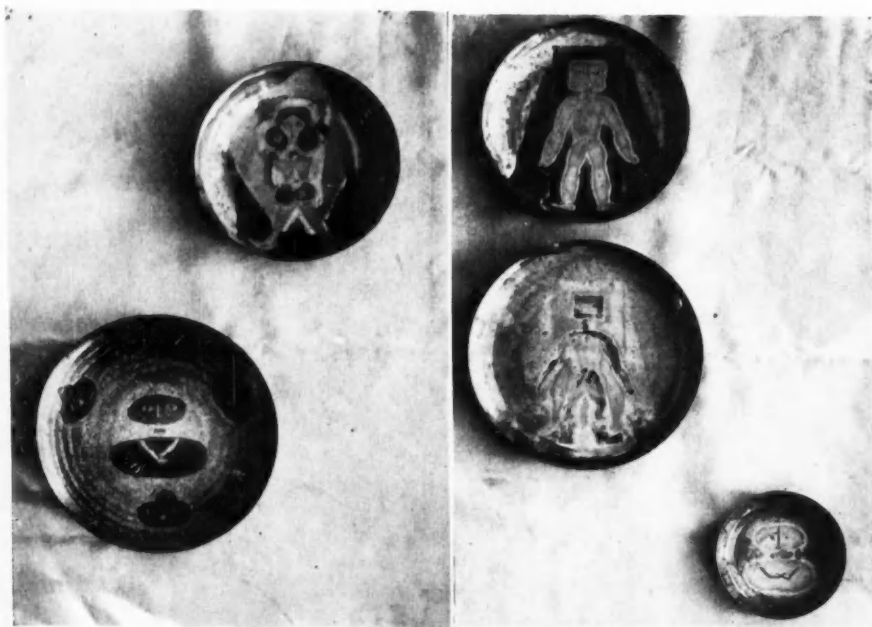
wire sculpture by Robert Dhaemers

planters and metal bowls by Eckbo, Royston and Williams



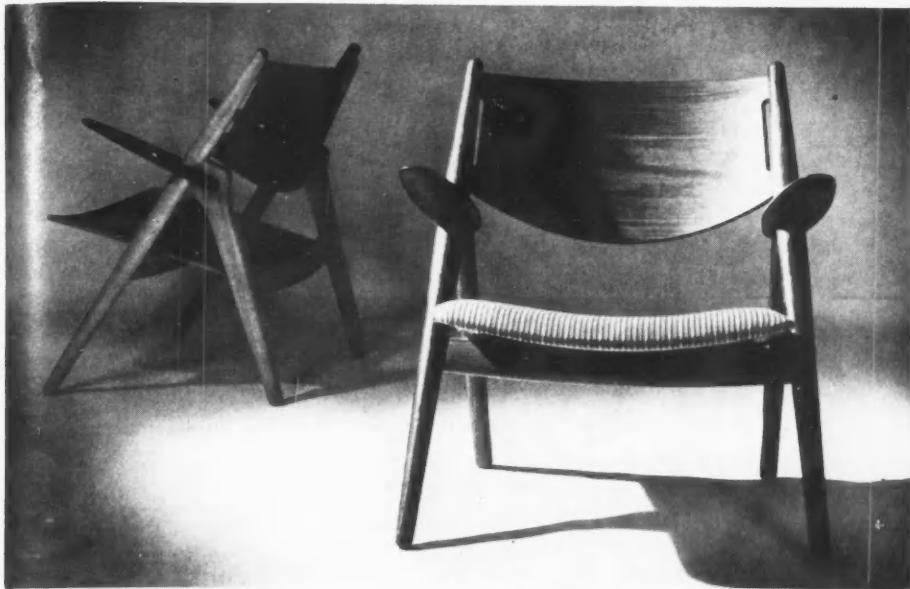


CERAMICS BEATRICE WOOD



These new pieces by Beatrice Wood further illustrate the artist's wide talent for the free and imaginative use of her materials.

Beatrice Wood continues to develop an unending richness of glaze and texture. While most of her work is too often susceptible to an undisciplined humour, the quality of the forms and techniques is invariably striking.



TEAK AND BEECH LOUNGE CHAIR DESIGNED BY HANS WEGNER FOR CARL HANSEN AND SONS, DENMARK



BEDROOM GROUP BY RAYMOND LOEWY ASSOCIATES FOR THE MENGEL COMPANY, LOUISVILLE, KENTUCKY

NEW FURNITURE

Though the January furniture markets were very important from the standpoint of new contemporary furniture introduced, the summer markets were expected to be the most outstanding since the end of the war. The number and variety of new lines shown in Chicago and Grand Rapids certainly proved this prediction to be an accurate one. Evidence of good design consciousness was apparent in almost every line shown and in all categories including heretofore purely commercial and promotional lines. Though there were few revolutionary style developments, the entire market showed a definite swing toward well designed contemporary furniture and many more manufacturers who had previously limited their production to traditional furniture intro-

HANGING CABINETS AND SHELVES BY FINN JUHL FOR BAKER OF GRAND RAPIDS





DINING STOOLS—VISTA MFG. CO., ANAHEIM, CALIFORNIA

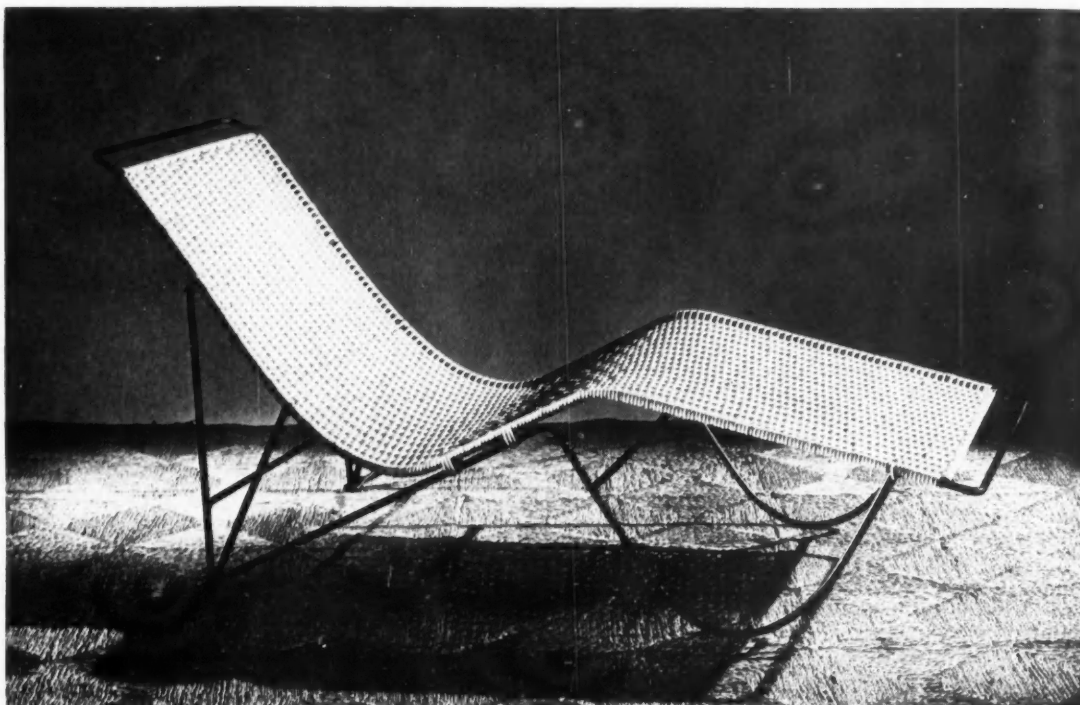


BLACK IRON AND WOVEN RATTAN CHAISE LOUNGE MANUFACTURED BY FICKS REED, CINCINNATI

NEW FURNITURE

duced complete groups of contemporary designs for the first time. The new furniture seemed to follow a definite design pattern and most new lines had one of three new looks, Scandinavian, Italian or Early American. Though there were also some interesting new pieces of a more architectural feeling, these were certainly overshadowed by the sculptured look of Italian and Danish inspired furniture and the handcrafted look of Early American designs.

Certainly the furniture introduced by the style leaders in the industry at the winter furniture markets had a great influence on the designs shown at the recent summer markets. Many manufacturers of medium and low priced furniture showed pieces obviously inspired by furniture (continued on page 34)

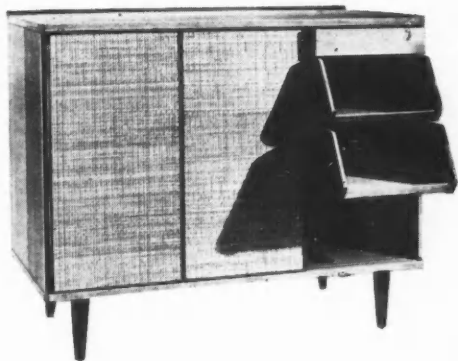


DESK AND SWIVEL CHAIR BY MAURIZIO TEMPESTINI FOR JOHN B. SALTERINI INC., NEW YORK



PREDICTOR GROUP, DESIGNED BY PAUL MC COBB





WALNUT AND CANE CABINET BY EDWARD WORMLEY FOR THE DUNBAR CORPORATION, BERNE, INDIANA



LOUNGE CHAIR DESIGNED AND MANUFACTURED IN DENMARK FOR JOHN STUART CO., NEW YORK



CHAIR BY GRETA MAGNUSON GROSSMAN FOR SHERMAN BERTRAM

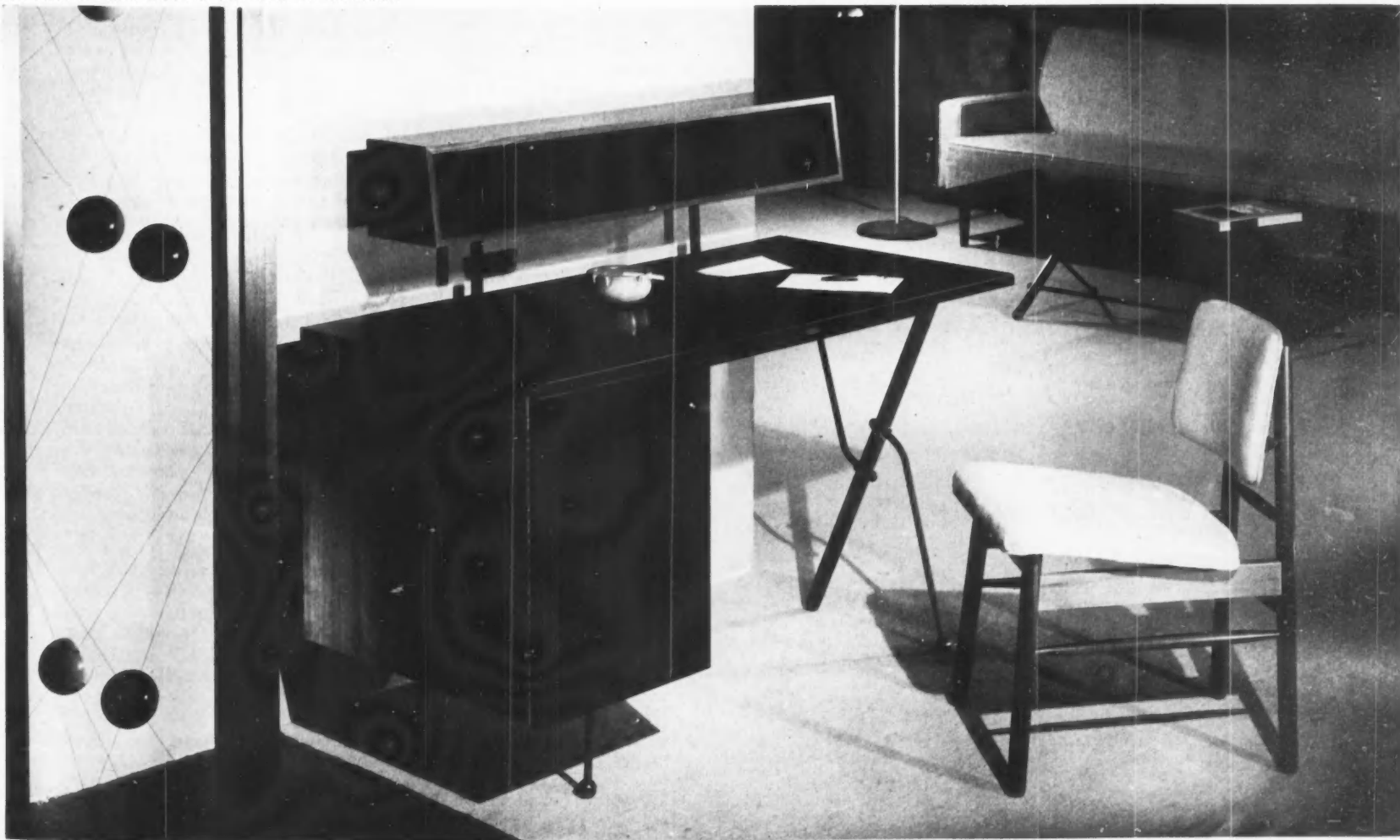


WROUGHT IRON LOUNGE CHAIR DESIGNED BY GEORGE NELSON FOR ARBUCK INC., NEW YORK



LOUNGE CHAIR BY T. H. ROBSJOHN GIBBINGS FOR THE WIDDICOMB FURNITURE CO., GRAND RAPIDS

DESK CHAIR BY GRETA GROSSMAN FOR GLENN OF CALIFORNIA





**Century has
no 'passion for
anonymity'**

we'd like to have
a lot of people—particularly
architects and decorators—
know us and think about
us frequently... but our
architectural lighting
instruments are designed,
for the most part, to
be as inconspicuous as
possible... so when you see
a beautifully lighted
place, you can just assume
in many cases that the
designer has used Century
equipment... because
what you will remember is
the total effect—the colors,
the space, the materials,
the feeling you got... our
equipment will probably escape
your notice altogether

CENTURY LIGHTING, INC.,
521 WEST 43RD STREET.
NEW YORK 36

626 NORTH ROBERTSON
BOULEVARD,
LOS ANGELES 46

PRODUCTS merit specified

for the new Case Study House

DESIGNED FOR THE MAGAZINE

ARTS & ARCHITECTURE BY CRAIG ELLWOOD

HART COOLEY HEAT REGISTERS AND VENTILATING GRILLES.—The perimeter forced air heating system will feature Hart and Cooley #211 "No-Flex grid type floor registers. Balancing adjustment in register face permits positive control of air flow, directing the air at any desired angle to properly blanket a cold wall or window area. When adjustment is set, the register can be easily opened to the correct position, or closed if desired. The mesh is properly spaced to provide a heel-proof register and at the same time provide maximum free area; the mesh is squeezed together under tremendous pressure resulting in exceptionally rigid construction. The all-steel register body is well constructed with the valves running the short dimension. The face is easily detached from the register body by removing four screws which are recessed below the level of the face. The ventilating grilles are specified for combustion air intake and air returns. The Hart and Cooley Manufacturing Company, of Holland, Michigan, manufactures these registers and grilles which are distributed by the Rueger Company, 1335 South Hill Street, Los Angeles 15.

MODULAR HOLLOW CLAY BLOCK.—the hollow modular burned red clay block, by the Davidson Brick Company, chosen by Craig Ellwood for its ease of design and detailing, economical outlay and bricklike appearance blends with all modern materials and design.

The block is the result of cooperative efforts of architects, engineers, builders and material producers to give the modern architect a contemporary material with which to work at a reasonable cost. These blocks are manufactured in two sizes, 11-3/8" long by 3-3/8" high and in widths of 7-3/8" and 5-3/8" with two hollow cells, for 6" and 8" walls. Their use in the new Case Study House is an excellent example of how the block lends its beauty to modern home design, structural simplicity and architectural planning. The Davidson Brick Company is at 4701 Floral Drive, Los Angeles 22, California.

NEW FURNITURE

continued from page 32

shown by manufacturers of more extensive lines in January. In many cases, there were, of course, the inevitable copies and one of the most copied of all designers was Finn Juhl. The 'floating feeling' of the Finn Juhl designs which have been shown by the Baker Company of Grand Rapids for the past three markets have been adapted by manufacturers of everything from inexpensive promotional furniture to medium-high priced correlated groups. Another designer who had a strong influence on the market was Paul McCobb. Some manufacturers went so far as to copy almost the entire Planner Group which has been so successful for the past few years.

Manufacturers offered a greater variety of figured woods and many new finishes which gave the new furniture a far more interesting appearance. American walnut, teak and cherry were the most popular along with birch and maple which have always been the principal woods used in modern case goods. Even the birch and maple took on a new appearance with darker stains including nutmeg, tobacco brown and chicory. Combinations of light and dark woods are also being shown on many domestic lines as well as Danish and Swedish imports. The Danish furniture shown was often made of teak and birch and some American manufacturers showed combinations of walnut and birch. Wood grain Formica was also shown in several lines of dining and occasional tables.

The market had a strong international feeling with more countries represented than in any previous furniture shows. There was furniture from Denmark, Sweden, Yucatan, Mexico, Italy, Finland and Japan. The Danish furniture dominated the import picture with complete selections of upholstered furniture, dining furniture, case goods and occasional tables. Most of the case goods and tables were made of oiled teak in combinations with natural birch or beech. An interesting new group of knocked-down upholstered furniture with interchangeable loose cushions attracted a great deal of attention on the part of the furniture buyers and two pieces

(continued on page 38)

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

APPLIANCES

• (956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

ARCHITECTURAL PORCELAIN ENAMEL

(929) Architectural Porcelain Veneer: Brochure well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, Calif.

DECORATIVE ACCESSORIES

(426) Contemporary Clocks: Attractive folder Chronopak contemporary clocks designed by George Nelson; 15 crisp, simple, unusual models; one of best sources of information; worth study, file space.—Howard Miller Clock Company, Zeeland, Mich.

• (152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(176a) Wire Sculpture: Information on complete line of wire sculpture wall pieces in three dimensions. Ten distinctively different designs for walls, fireplaces, bars, etc.—Jer-O-Mar Creations, 12028 Guerin Street, Studio City, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven designs and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrafters, Inc., 143 Madison Avenue, New York 16, N.Y.

(309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

FURNITURE

(138a) Contemporary Furniture, Accessories, Fabrics: Full information complete line top contemporary furniture, accessories, fabrics; Dunbar, Herman Miller, Howard Miller, Eames, Knoll, Pascoe, Glenn, Middletown, Risom, Pacific Iron, Ficks Reed, Nessen, Pechanec, Modern Color, Laverne, Finland House, Ostrom-Sweden, Swedecraft, Hawk House, Kurt Versen, Follis & Goode, Gotham, Milano, Heath, Stimulus, Raymor; offers complete safety on level of authenticity; special attention to mail order phase of business; data belongs in all files.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, California.

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(172a) Contemporary Furniture—Clean, simple lines. Foam rubber and steel construction in modern spirit. Sofa-day-bed, dining and occasional chairs, dining and coffee tables, stacking stools and accessory pieces. Also grouping of casual utility and storage pieces incorporating imported woven materials expressing the warmth of craftsmanship combined with precision production. All pieces admirably suited for and complementary to the best in modern living. Modern Color, Inc., 2025 San Fernando Road, Los Angeles 65, Calif.

(167a) Contemporary Danish and Swedish: Finest examples of imported contemporary Danish and Swedish Fur-

niture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators.—Pacific Overseas, Inc., 200 Davis Street, San Francisco 11, California.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; also prefabricated at slightly higher prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif.

(316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces; professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(147a) Wholesale Office Furniture: Information: Open showroom for the trade, featuring Desks, Upholstered Furniture, and related pieces. Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish

available in the office furniture field. Watch for showing, late this month, of the new modular cantilevered line—an entirely new concept in office engineering. Spencer & Company, 8327 Melrose Ave., Los Angeles, California.

HARDWARE

• (58a) Single Handle Mixing Faucets: Folder, data Moen single handle handle, off by pressing down; turn to mixing faucets; turns water on by lifting left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Wash.

HEATING & AIR CONDITIONING

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well de-

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ZONE

STATE

OCCUPATION

NOTE: Literature cannot be forwarded unless occupation is shown.

signed, engineered; merit specified for CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(177a) Modulated Control for Forced Air Heating: New illustrated catalogue presents *Thermodulor* Control System, major improvement in forced air heating. Describes how any furnace operated by *Thermodulor*—with flame and overflow modulated instead of on-off full blast—provides smooth heat flow, continuously maintained at just the right temperature and velocity for comfort. Until the recent invention of modulated control the only method of controlling the output of a forced air furnace has been to vary the length and frequency of periods of full operation. Intermittent heating by blasts at maximum temperature and velocity causes many discomforts and annoyances, such as cold floors, chilly drafts, and noisy operation. In contrast, modulated control provides steady heat flow in whatever amount may be required at the time. Modulated heat flow is continuous as long as heat is needed, and is moderate, gentle, and evenly distributed from floor to ceiling. This is accomplished by the thermostat and gas valve controlling the burner for high or low flame, as required, and by a thermostatic variable-speed control modulating the blower operation, according to heat output. The equipment is simple, durable, and trouble-free in performance, and easily installed with any furnace, old or new. Merit specified for CSHouse 1952. The catalogue presents full information, as well as color illustrations, charts, and diagrams, and has a standard specification guide.—Carvell Heat Equipment Co., 1217 Temple St., Los Angeles 26, Calif., Ma. 9-1491.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heet-aire electrical space heaters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(170a) Architectural Lighting: Full information new Lightolier Calculite fixtures; provide maximum light output evenly diffused; simple, clean func-

tional form: square, round, or recessed with lens, louvers, pinhole, alabaster or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fiberglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft way, Berkeley 2, California.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lenses, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected

units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N.Y.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(175a) Etchwood and Etchwall: textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 136 East Washington Boulevard, Los Angeles, California.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hillside 8238.

PLUMBING FIXTURES, ACCESSORIES

(55) Water Heaters, Electric: Brochure, data electric water heaters: good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

ROOFING

(995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design.—Aluminum Building Products, Inc., Route 1 Atlantic Boulevard, Jacksonville 7, Fla.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West

Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only).

(901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, P. O. Box 1282, Sacramento, Calif.

(163a) Horizontal Sliding Glass Door-walls: Unique 8-page brochure—detail and isometric drawings; also 16-page illustrated editorial reprinted from *Arts and Architecture*; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclusive important engineering features; sealed against wind and water; available in hot-dip galvanized, or bonderized under zinc chromate primer; Thermoglaze, Thermopane and T window units; minimal maintenance; favored by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4801 E. Washington Blvd., Los Angeles 22, Calif.

SPECIALTIES

• (106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(173a) Information: Folding steel bleacher on wheels, easy to move, and requiring no wall or floor anchorage added to line of Beatty Scaffold, Inc. A section 16' long, 9 rows high, seating nearly 99 persons, can be rolled by one man and made ready to occupy in seconds. Another new development is double-fold Rollway bleacher for buildings with lower-than-average ceilings. This is 3'-4' less in height than single-fold bleacher of same capacity. Also new is addition of "jump seat" row to standard Rollway bleacher. This can be pulled out for seating without extending entire structure . . . convenient when small seating section with extra floor space desired.—Beatty Saffway Scaffold, Inc., Tunnel Ave. and Beatty Rd., San Francisco, Calif.

• (116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known.

widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

STRUCTURAL BUILDING MATERIALS

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables specification data; undoubtedly best

source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

VISUAL MERCHANDISING

(152a) Visual Merchandise Presentations; 80-page brochure illustrates Spacemaster flexible merchandising equipment adaptable to all lines of merchandise; permits maximum display in minimum floor area; also, suggestions, ideas, layouts. Finest manual of its type today.—Reflector-Hardware Corporation 2245 S. Western Ave., Chicago 8, Illinois.

ART

continued from page 7

Zerbe's work stems from the German Expressionist movement, (portraits of Max Beckmann and Kokoschka are in this exhibition). *The Storm* 1941, has the emotional color and bravura of Expressionistic style but Zerbe is gentler and more romantic in his effects than most Expressionists. The *Self Portrait*, 1943, and the well-known *Harlequin*, 1944, are in a reserved kind of realism with ironic and romantic overtones. On the other hand, the portraits of Beckmann and Kokoschka are in forceful techniques reminiscent of the characteristic work of each. The two contrasting and almost contradictory views of Beckmann are very effective as personality description. These were done in 1948 and 1949 respectively, a period when Zerbe is obviously seeking new modes of expression, not all of them successful. It is not until 1950 that he seems to control the tangles of spaghetti-like lines with which he has been experimenting. The *Three Masks* of the same year shows the romantic quality undiminished and *Diesel Engine No. 2* shows again the successful fusion of the abstract qualities with an emotional expression which was apparent in his earlier work.

Abel G. Warshawsky has an exhibition in the adjoining galleries and his pastel impressionist palette seems pretty saccharine after the range of Zerbe's color. However, Warshawsky is an excellent practitioner in his own field of Impressionistic realism, and some of his portraits are considerably above the usual "professional" portrait painter's work. However, his landscape work is somewhat belittled by juxtaposition (accidental, I'm sure) with two small paintings in the outer hall by Ferdinand Richardt, 1819-1895. Here views of *Mt. Vernon* and the *Old Soule House, Oakland, 1885* shine with a delight in air and sun and trees and houses that makes Mr. W.'s violet shadows seem a bit mechanical.

At the Palace of the Legion of Honor, theme exhibitions are still the fashion. *Civilization and Style* is the major one. It, in a very handsome manner, displays the arts of two primitive cultures, that of the northwest Indian and that of the African Negro. The Indian material comes principally from the collections of the University of California Anthropology Museum and though limited in scope is most fascinating. I should think even the most casual visitor would be aware of the intense animal vitality expressed in this totemistic art. And the dramatic installation increases the rather haunting quality of the objects, the huge birds, the helmets with human faces carved on them. The murky atmosphere of the African display is a fitting background for ritual objects of mysterious power, but it is a pity that the material so theatrically shown is not better quality. Though a couple of the masks that loom out of the shadowy darkness are very good ones.

The rooms devoted to *Images and Imagination*, filled with work from the children's classes at the Museum, I found lacking in both imagination and interesting images. Children's art can be so much more exciting than this. Something must be wrong somewhere. The best part of the show were the photographs of the children themselves.

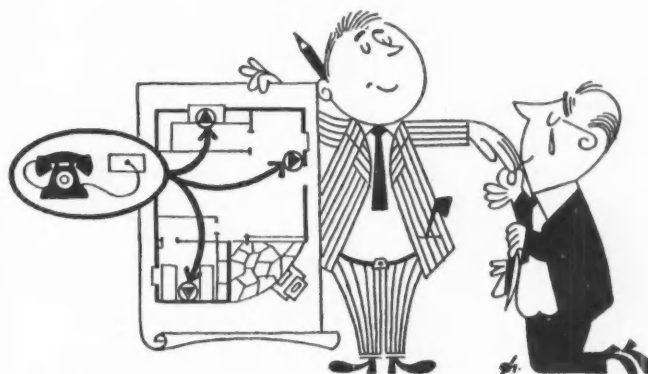
That Achenbach Collection of Prints continues to be shown in a series of small theme exhibits—an excellent way to bring it to the public. This month's exhibition is called *Approaches to Leisure*.

NOTES IN PASSING

continued from page 15

problem squarely, do they not deliberately elude it?

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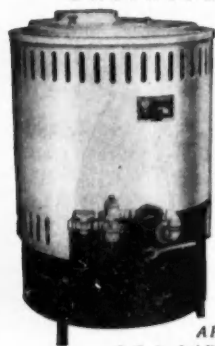
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that universities are necessarily havens of laziness or bitterness; the fact that ploughs and hammers are necessary does not mean when gifted writers composed Don Quixote or the alexandrines of "Phedre" gave no reason, still less encouragement, to Cervantes to invent the adventures of the Knight of the Lions, or to Racine to describe the fateful loves of the stepmother of Hippolytus.

I would not warn you against sophistries so glaring, were it not daily apparent that minds which seem the keenest, and hearts which seem the soundest, are being infected by the false notion that progress is a material investment, a kind of merchandise, and that with a little capital and a handful of skilled technicians we can save whole centuries of time in our fight for civilization. There can be few attitudes more dangerous than that of one whose vanity and superficiality leads him to think that the mere purchase of a gramophone and a plentiful collection of records makes him the equal of a Beethoven or a Bach.

No one, however wealthy, is rich enough to purchase either the title deeds of genuine progress or its effective enjoyment. Peoples, like individuals, must choose one of two courses: either they may copy the blue-print of an artificial type of economic development, which must prove transitory and vain; or they must progress by their own efforts, tackling each problem from its beginning, which calls above all for humility and perseverance—and, in a word, for education at all possible levels.

We shall bring to this vast undertaking our keenest enthusiasm and our best endeavours. We shall, in agreement with the countries concerned, investigate their most pressing needs with the object of sending them missions, teachers and advisers whose essential task will be to create, without detriment to the cultural individuality of the country, more favorable conditions for the development of technical education and scientific investigation.

The teaching of reading and writing is not an end in itself; it is, however, a means to an end and an essential part of any well-conceived and well-balanced plan of social advancement. Any plan for technical assistance must rest—often directly—upon a vigorous educational campaign; and where illiterates are numerous, any educational campaign must presuppose an energetic struggle against illiteracy.

Time presses. We cannot leave millions of men and women unjustly isolated and cut off from our life because the soil of their mind is untillied. There are great areas where men and women can do no more than scrawl, at the foot of the orders they receive or of the commitments they enter into, the symbol of a great martyrdom: a cross.—DR. JAIME TORRES BODET.

NEW FURNITURE continued from page 34

from this upholstered line were accepted for the New York Museum of Modern Art "Good Design" exhibit. Swedish imports included new tables and an armless lounge chair with foam rubber cushions and removable slip covers. A variety of new pieces have been imported from Italy and these include glassware, glass and ceramic lamps, occasional furniture and handwoven chairs, the metal legs of which are fabricated in the United States.

The Furniture shown here was chosen for its individual merit and because these pieces best represent a cross cut of the general trend of contemporary design evidenced at the winter market. The influence of Danish and Italian designers illustrated by imports such as the chairs by Hans Wegner and Ole Wanscher, the desk and chair by Mauricio Tempestini, and the furniture of Finn Juhl, designed for and manufactured by the Baker Furniture Company in the United States.

Greta Grossman has combined the softer look of Scandinavian furniture and the structural feeling of American line in the pieces she designed for Glenn of California and Sherman-Bertram. The lounge chair by T. H. Robsjohn Gibbings is one of several additions to the Widdicomb group introduced in the January market, and the cane front cabinet by Edward Wormley is part of a large collection of new designs shown by the Dunbar Furniture Corporation.

Good examples of furniture with a more architectural feeling are the new group by Raymond Loewy manufactured by the Mengel Company, the sun chaise by Ficks Reed, the George Nelson lounge chair and the dining stool by the Vista Furniture Company.—

EDWARD FRANK.